POPULAR PHOTOGRAPHY

HOW TO MAKE GREAT PICTURES

WILDLIFE PHOTO TIPS ANIMALS IN BLACK & WHITE P.50

BEST DEALS 2011

CAMERAS, LENSES, LIGHTS & MORE

Our Editors Pick the Year's Biggest Values in Gear P.57

TESTS

NIKON
50MM F/1.8 P.80

ROKINON
85MM F/1.4 P.82

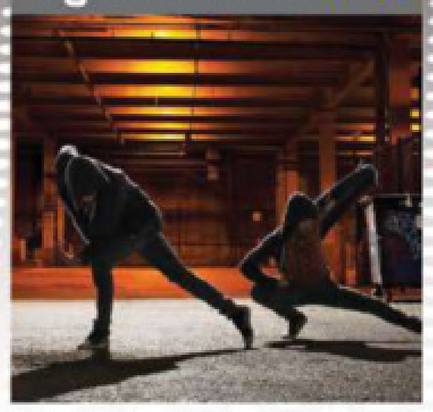
SONY
NEX-C3 P.76

CANON'S BARGAIN EOS REBEL T3: Expert Lab & Field Test P.69

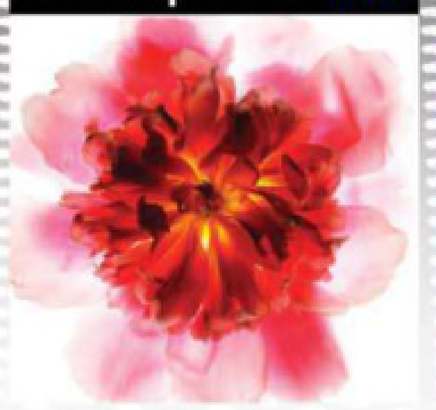
Your Best Photos P.32

Sure-Fire Fashion P.37

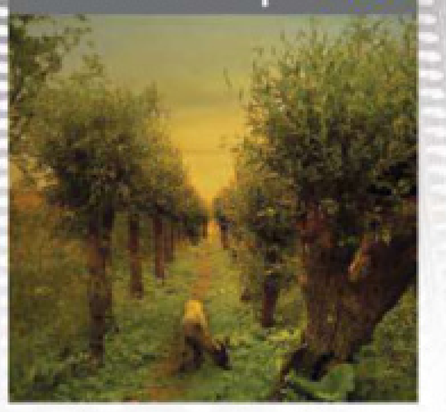
Light for Drama P.42



Punch Up Florals P.48



Artful Landscapes P.64



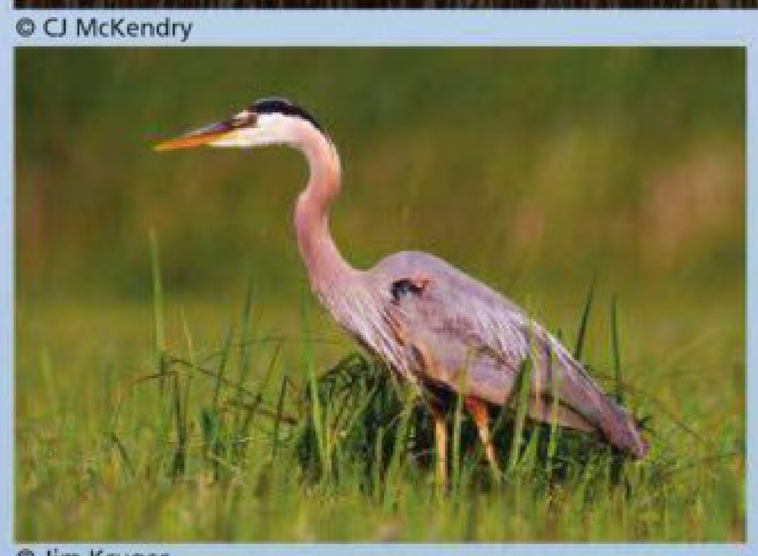
SEPTEMBER 2011
US $4.99

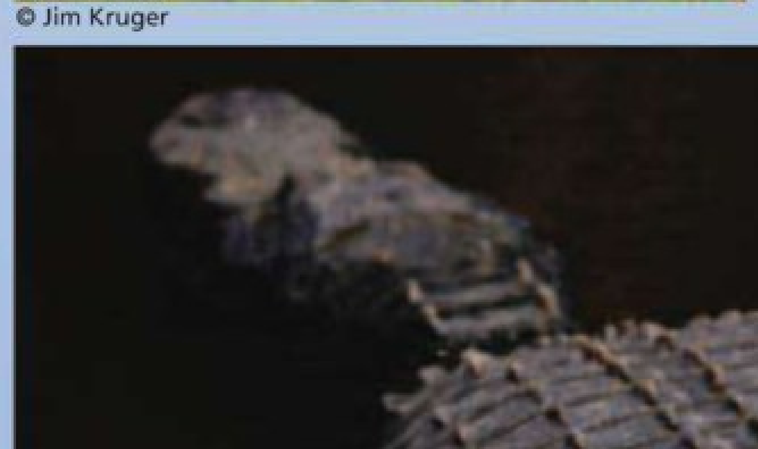
Store/Arc.com

MENTOR SERIES
Worldwide Photo Treks

FOLLOW US ON
Mentor Series Worldwide Treks

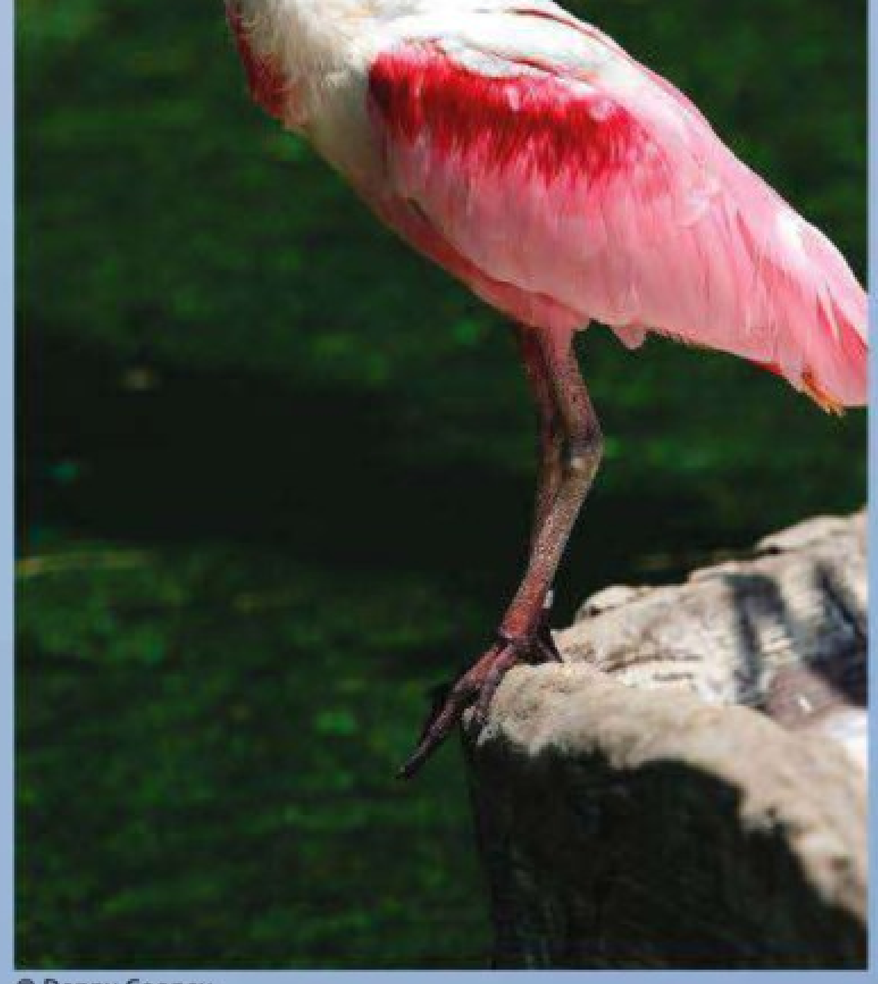
South Texas
Bird Migration March 9–11, 2012


© CJ McKendry


© Jim Kruger

© Florida Stock Photography

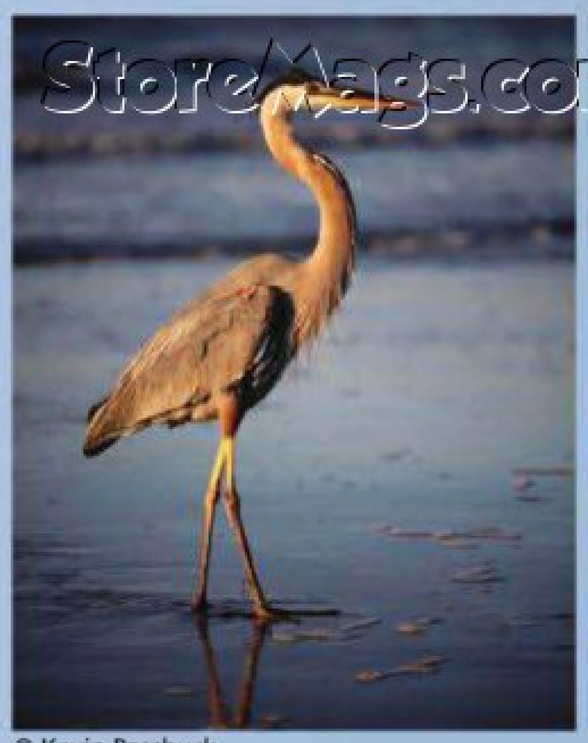
© Paul Tessier


© Danny Cooney

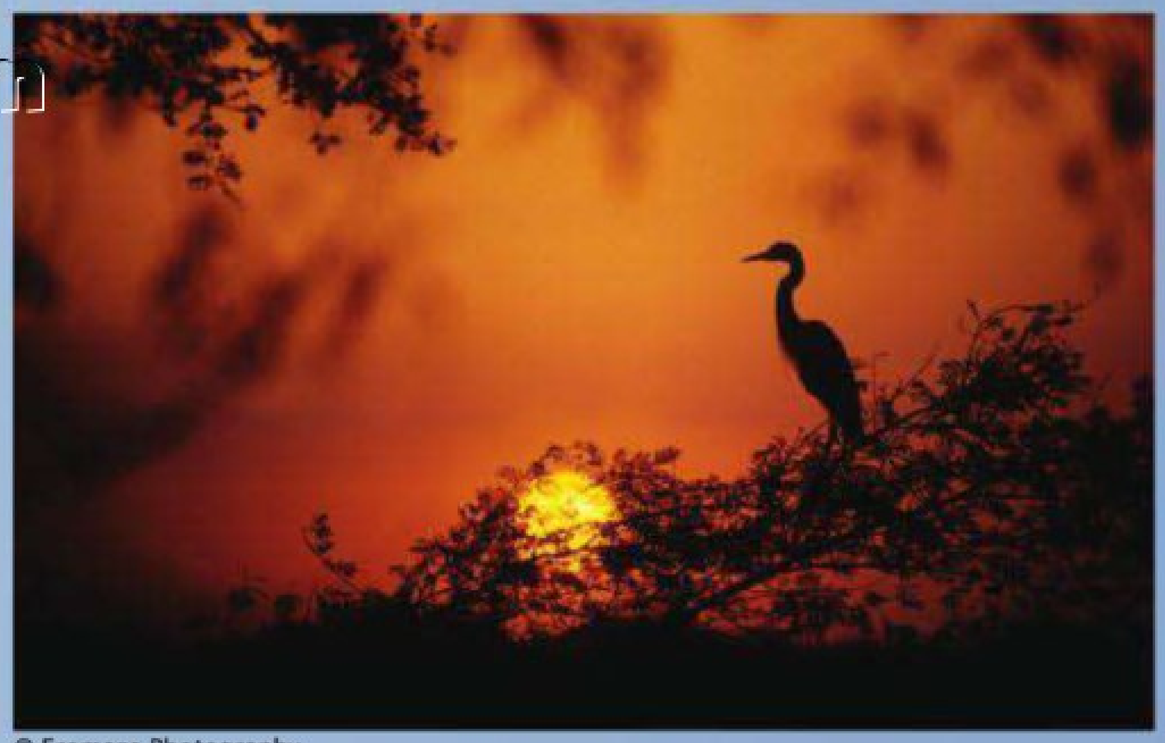
REGISTER AT WWW.MENTORSERIES.COM

For more information, call toll-free 888-676-6468.

StoreMags.com



© Kevin Paschuck



© Eromaze Photography

© Dawn Nichols

© Lynn Bystrom

© Megan Lorenz

Any seasoned photographer will tell you: timing is everything. Let the Mentor Series lead you to South Texas at the absolute opportune time to capture an array of intriguing wildlife images—especially the many species of birds which populate this Gulf Coast region in migration. Nikon professional photographers Bob Smith and Layne Kennedy will show you what unique, remarkable images can result from the right combination of patience, practice and passion.

The cold fronts of spring provide the most rewarding bird-watching and opportunities for photography as feathered subjects make their way north to nesting grounds for the warmer months. We will begin at Aransas National Wildlife Refuge, a hotspot for bird and wildlife enthusiasts. This sprawling land of tidal marshes and grasslands is home to a vast catalog of animals, including alligators, deer, bobcats and armadillos, as well as an astounding 400 species of birds. Among the stunning winged creatures at Aransas this time of year are herons, egrets, roseate spoonbills, scarlet tanagers, white-tailed hawks, double-crested cormorants, kingfishers, meadowlarks and many, many more. Strong lighting is key to dramatic photography, so you will want to take advantage of the setting sun to portray this inspiring nature preserve in all its glory.

Aboard a boat tour winding through Aransas Bay to gain a new perspective on the surrounding birds—perhaps most famously, the endangered whooping crane. You will be eager to photograph these stately, elegant birds at play or at rest, their snow-white plumage and black-tipped wings making for quite the magnificent photo op. An onboard crew of birding experts will guide us to the best spots, even drifting close to shore to allow for more intimate portraits.

Head to Goose Island State Park. This birders paradise is situated in the great Central Flyway where you can expect to see more majestic birds and wildlife unfold before you, including warblers, hawks, falcons, least bitterns, killdeer and willets. Landscape photography opportunities abound as we navigate open bays, grasslands, oak mottes, freshwater ponds, salt marshes, mudflats and more.

Sign up today for our trek to South Texas and encounter a world of natural wonder that will make your photography soar!

SCHEDULED TO APPEAR

Limited to 20 Students

BOB SMITH
National Geographic Conservation Society

LAYNE KENNEDY
Smithsonian National Geographic Traveler

Workshop fee: **$1,050***

* Includes in-the-field instruction, all entrance fees, presentations, digital reviews, and transportation to each shooting location.

With additional support from:

blurb

Manfrotto Imagine More

SanDisk

Special thanks to our premier sponsor:

Come to Texas and try out some of the latest equipment that **Nikon** offers including their high-performance digital SLRs, NIKKOR lenses and a variety of Coolpix compact digital cameras. You'll capture Texas as never before!

At the heart of the image™ Nikon®

MPIX ROCKS!

Creativity is essential for me as an artist and as a mom. With professional quality products and a fast turnaround time at an affordable price, Mpix helps me take the ideas in my head and turn them into a reality.

Ashley Ann Campbell

Snap Happy Mom/Real Life-style Photographer
from Tulsa, Oklahoma

Mpix

Learn more about Ashley (and see her favorite products)
at **www.mpix.com/AshleyAnnCampbell**

Release: StoreMags & FantaMag

StoreMags.com - Free Magazines Download in True PDF format

StoreMags.com

CONTENTS

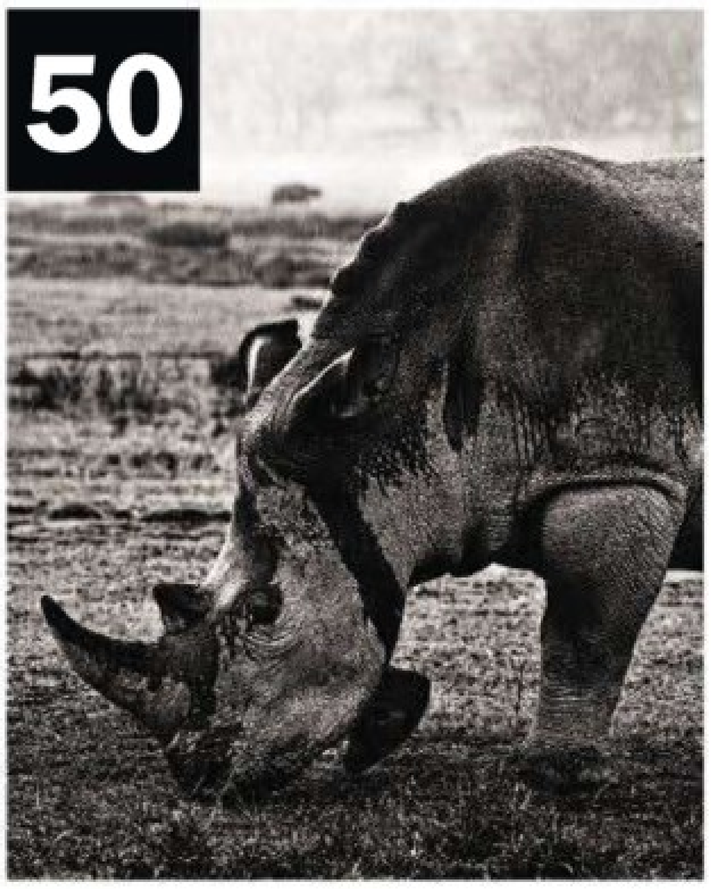
HOW TO MAKE GREAT PICTURES SEPTEMBER 2011 VOLUME 75, NO. 9

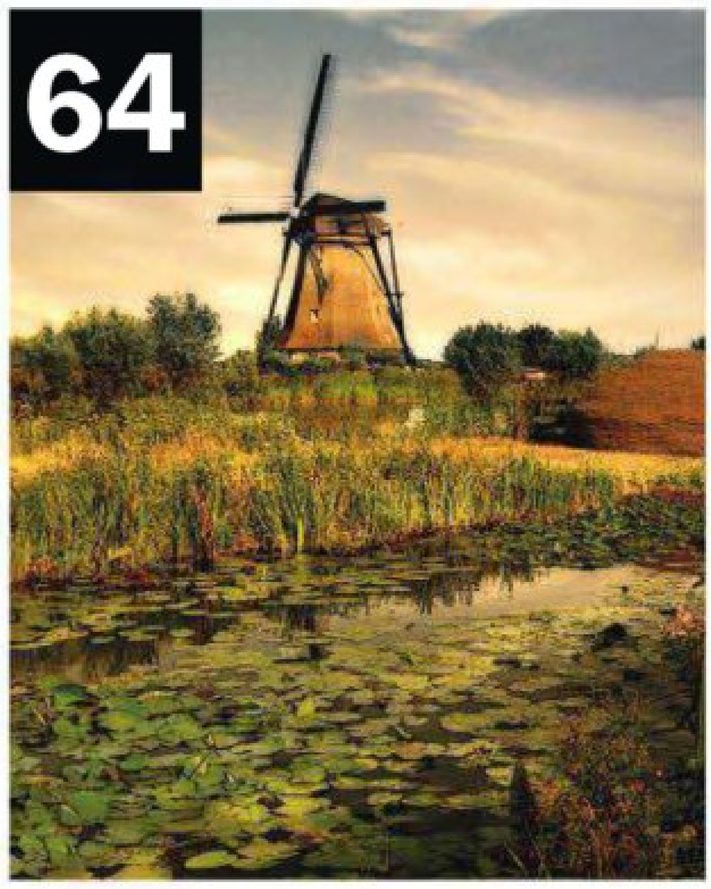
Please Recycle This Magazine

FEATURES

50 BEASTS IN B&W
Give your wildlife photography an edgy charge—lose the color. We tell you how and why subtracting color can actually add excitement. *By Paul Marcellini*

64 GOING DUTCH
How to create the classic look of a Dutch Master landscape. And, while it might be fun, you *don't* have to hop a plane to Holland. *By Peter Kolonia*





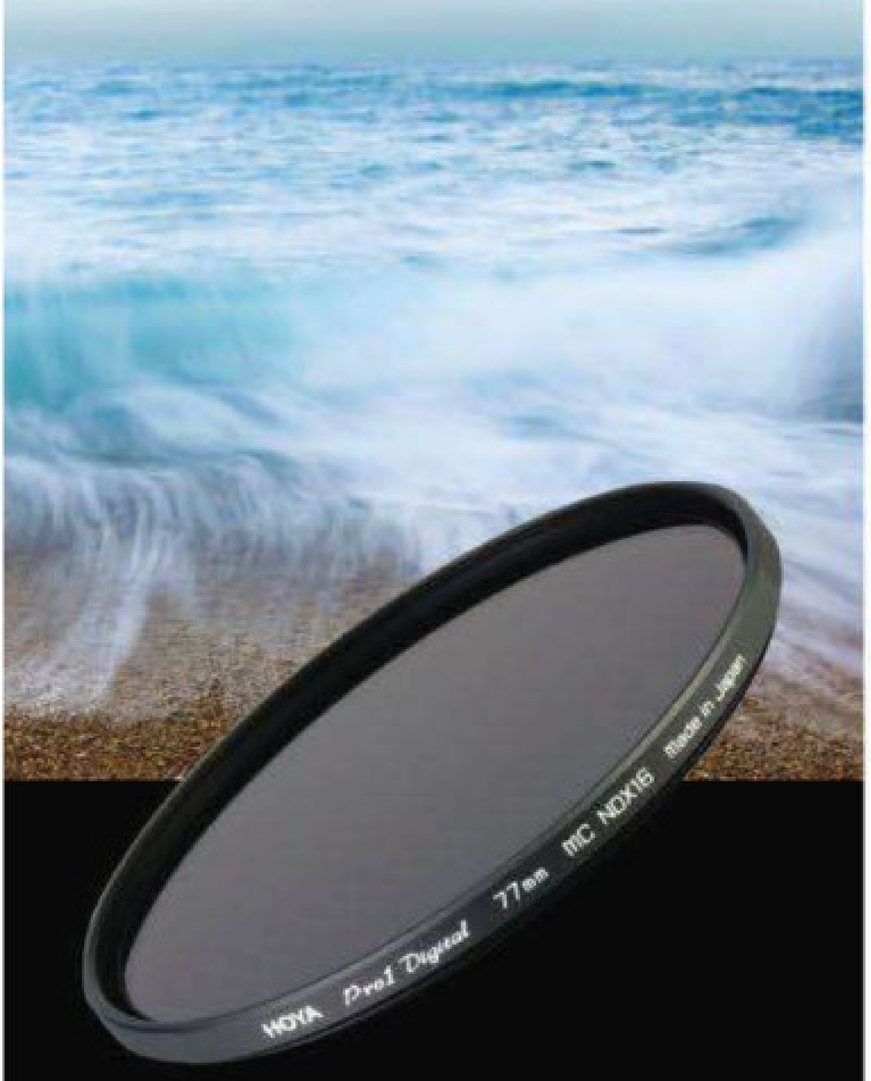
57 BEST DEALS OF THE YEAR For this, our annual field guide for the frugal, we scoured photo stores, both online and in person, to unearth the hottest deals on the most unbelievably useful photo products. *By Dan Richards*

PAUL MARCELLINI (RHINO); M. J. MOURIK (WINDMILL); GREG NEUMAIER (PHOTO GEAR)

HOYA
PRO1 Digital
Filter Series

ND16

Turn a cloudy day into something beautiful

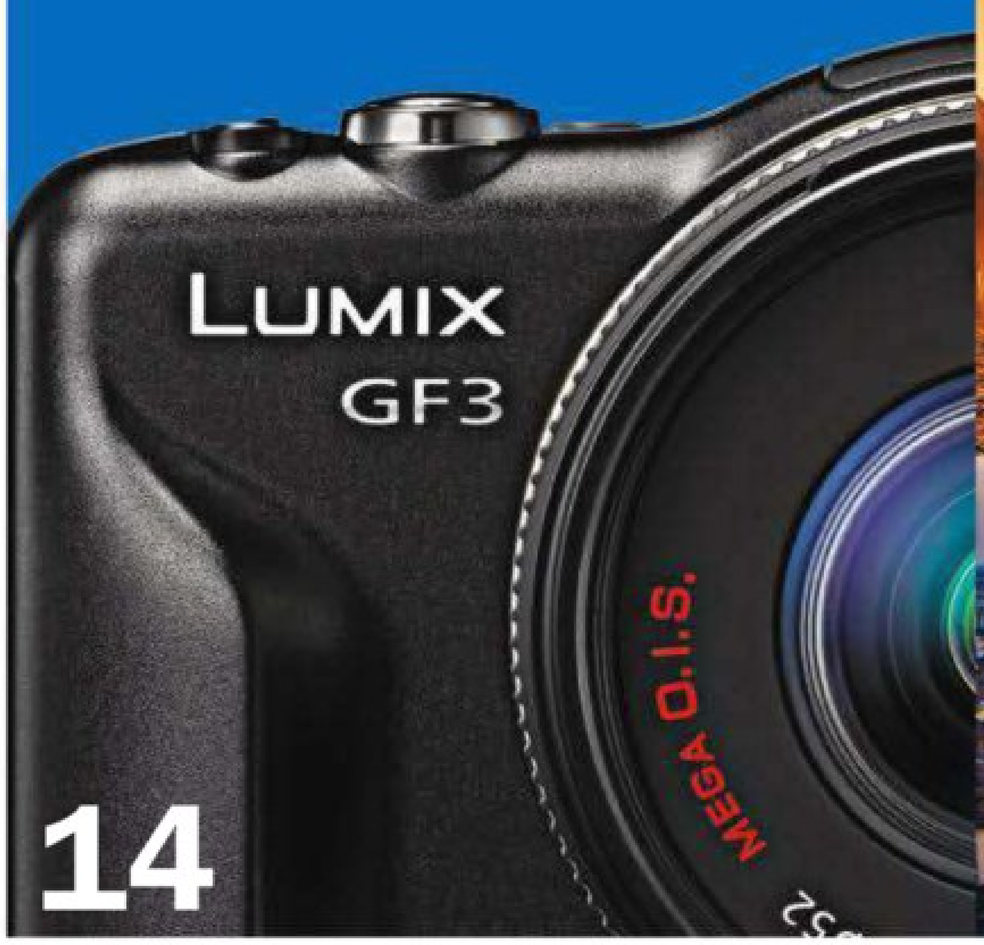


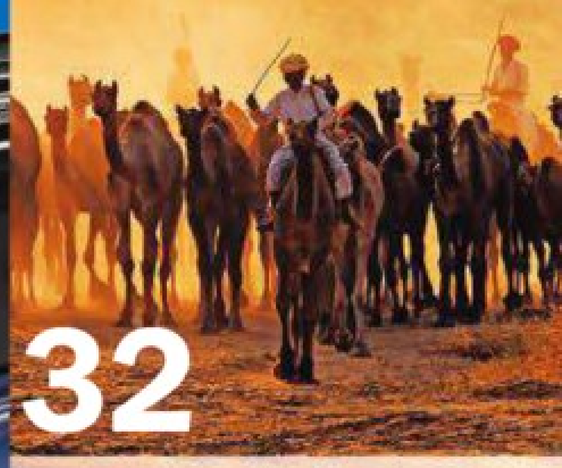
The ND16 is a dark neutral density filter with a filter factor of 16, meaning there is 4 stop light loss. This is a great filter for slowing down shutter speeds to turn movement into artistic blur, turn motion into beautiful creativity.

Another use of the ND16 would be controlling depth of field. With the strong ND16, a much wider aperture can be used. Wide apertures like F/1.4 and F/1.8 create a very shallow depth of field exquisitely isolating the subject from the background. The creative possibilities are endless with this type of filter.

The HOYA PRO1 Digital ND16 has all the features of the HOYA PRO1 Digital Series such as high quality optical glass, specialized DMC multi-coating to reduce reflections and a low profile filter frame for use on super-wide and telephoto lenses alike.

EXCLUSIVE DISTRIBUTION BY:
THK PHOTO PRODUCTS, INC.
Tokina • HOYA • Kenko • SLIK
7642 Woodwind Drive, Huntington Beach, CA 92647
Visit our website for more information at
www.thkphoto.com





NEXT

13 WE WANT THIS
The monster Sigma telezoom with a matchingly humongous price.

14 JUST OUT An ultra-lean Lumix, fisheye friend, and 40mm Micro-Nikkor.

18 STATE OF THE ART Olympus now offers a stylishly svelte ILC Pen for every pocket, purse, and purpose.

SHARE

23 PHOTO CHALLENGE This month's gauntlet is high-key imagery.

24 I, PHOTOGRAPHER He shoots seaships by you-know-where.

28 LETTERS You weigh in on Texas missions and EVFs vs. SLRs.

30 TECH SUPPORT Camera write speeds, filter basics, and more.

32 YOUR BEST SHOT Nature prevails again: bugs, camels, and birds.

HOW

37 CREATIVE THINKING How a fashion pro mines the Avedon oeuvre.

38 FIX IT FAST No tripod or bracketing required, it's HDR without the fuss.

40 TIPS & TRICKS How to make curves more curvaceous? Start by investing in a fisheye lens.

42 LIGHTING After-dark portraits are one thing. Lighting *action* portraits after dark? That's a challenge.

44 SOFTWARE WORKSHOP Five foolproof ways to add color to monochrome images.

48 YOU CAN DO IT When a single image doesn't fly, wing it with a diptych.

LAB

69 CAMERA TEST
Canon EOS Rebel T3 Eat your hearts out, pros: "Entry-level" never looked so gotta-have-it good.

76 CAMERA TEST **Sony NEX-C3**
The smallest ILC we've tested yet sports a big, high-megapixel sensor.

80 LENS TEST
Nikon 50mm f/1.8G ED AF-S Nikkor
Sharper with better distortion control, *and* it's affordable. How do they do it?

82 LENS TEST
Rokinon AE 85mm f/1.4 AS IF UMC
Manual focus only, but no AF is a small price to pay for a bargain f/1.4.

DON'T MISS . . .

8 EDITOR'S LETTER
10 SHOWCASE
98 TIME EXPOSURE
112 BACKSTORY

POPULAR PHOTOGRAPHY (ISSN 1542-0337) (USPS 504-890), September 2011, Volume 75, Issue 9, is published monthly by Bonnier Corporation, 2 Park Ave., New York, NY 10016. Periodicals postage paid at New York, NY and additional mailing offices. Authorized periodicals postage by the Post Office Department, Ottawa, Canada, and for payment in cash. POSTMASTER: Send address changes to Popular Photography, P.O. Box 420235, Palm Coast, FL 32142-0235; www.PopPhoto.com/cs. If the postal service alerts us that your magazine is undeliverable, we have no further obligation unless we receive a corrected address within one year.
Publications Mail Agreement No. 40052054, Canadian Registration Number 126018209RT0001. Return undeliverable Canadian addresses to: Pitney Bowes, P.O. Box 25542, London, ON N6C 6B2. SUBSCRIPTION SERVICES: Visit www.PopPhoto.com/cs to manage your account 24/7 or call 1-386-246-0407.

NEWSSTAND COVER: DAN SAELINGER (CAMERA); NICKY BAY (ANT); HEATHER KEY (MODEL); THOMAS CHADWICK (DANCERS); CLAIRE BENOIST (FLOWER); M. J. MOURIK (LANDSCAPE).
SUBSCRIBER COVER: PAUL MARCELLINI. THIS PAGE: SUDIP ROYCHOUDHURY (CAMELS); MITCH KOEPP (CITYSCAPE).

Store4Mags.com

Tokina

GET CLOSE AND SHOOT WIDE

StoreMags.com - Free Magazines Download in True PDF format

AT-X 107 DX NH Fisheye

AF 10-17mm f/3.5-4.5

SD IF WR

The Tokina AT-X 107 NH is a fish-eye lens that gives the digital photographer an approximate 180° field of view with dramatic curvature of field or "fish-eye" effect. With this lens an entire view or vista can be captured, wider than the human eye can see. The AT-X 107 NH only differs from the AT-X 107 DX in that the built-in hood as been removed allowing for a wider image area and more coverage on full-frame sensor (FX) cameras.*

Available Mounts:
Canon, Nikon Digital Camera with Full Frame FX & APS-C sized sensors

*Full image coverage on full frame sensors is not guaranteed.

AF 11-16mm f/2.8
AT-X 116 PRO DX
Ultra-Wide, Ultra-Speed

AF 12-24mm f/4
AT-X 124 PRO DX II
Super Wide-Angle Zoom

AF 16-28mm f/2.8
AT-X 16-28 PRO FX
Full Frame Wide Zoom

Photograph by: *Michael Burnham*
Canon 5D and
Tokina AT-X 107 DX NH Fisheye lens

EXCLUSIVE DISTRIBUTION BY:

THK PHOTO PRODUCTS, INC. | 7642 Woodwind Drive, Huntington Beach, CA 92647

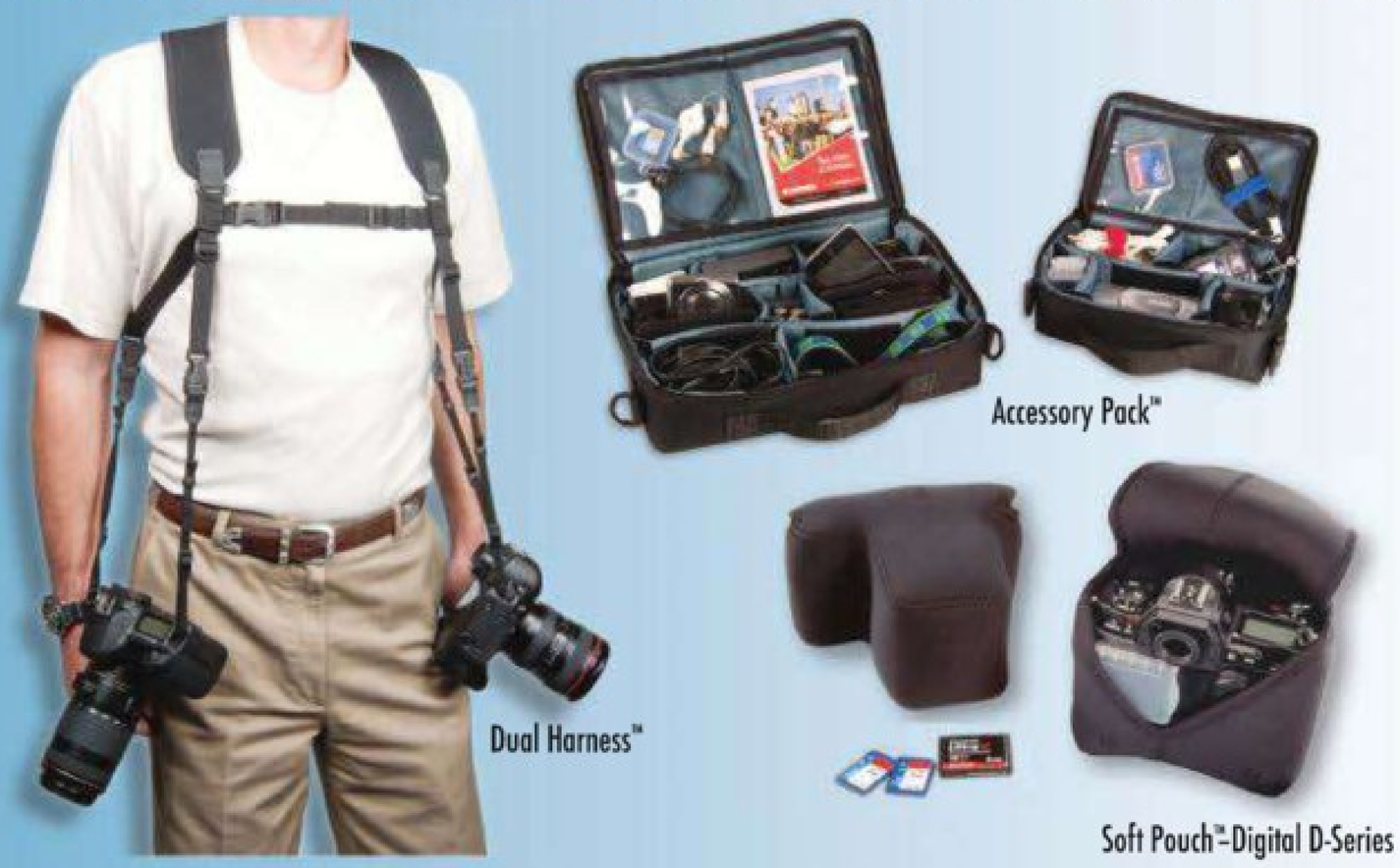
Tokina • HOYA • Kenko • SLIK | Visit our website at www.thkphoto.com

Release: StoreMags & FantaMag

StoreMags.com

OP/TECH USA®

EXPERIENCE the DIFFERENCE!



Straps • Pouches • Accessories

Protecting your gear for almost 30 years!

OP/TECH USA • 304 Andrea Dr • Belgrade, MT 59714 • 800-251-7815 • www.optechusa.com

SAVE TIME

24/7 Customer service is only a click away!

- Change Your Address
- Check Your Account Status
- Renew, Give a Gift or Pay a Bill
- Replace Missing Issues

Just log on to:

www.popphoto.com/cs

POPULAR PHOTOGRAPHY

POPULAR PHOTOGRAPHY

EDITOR MIRIAM LEUCHTER
ART DIRECTOR Jason Beckstead
SENIOR EDITOR Peter Kolonia
SENIOR EDITOR Dan Richards
SENIOR EDITOR Debbie Grossman
TECHNICAL EDITOR Philip Ryan
TECHNOLOGY MANAGER Julia Silber
ASSISTANT EDITOR Lori Fredrickson
ART/PRODUCTION ASSISTANT Linzee Lichtman
EDITORIAL COORDINATOR Jae Segarra

CONTRIBUTING EDITORS Tim Fitzharris, Russell Hart, Peter Krause, Arthur Morris, Tony Nagatomo, Bryan F. Peterson

POPPHOTO.COM EDITOR Stan Horaczek
ASSISTANT ONLINE EDITOR Dan Bracaglia
IN MEMORIAM Herbert Keppler

BONNIER'S TECHNOLOGY GROUP

EDITORIAL DIRECTOR MARK JANNOT
CREATIVE DIRECTOR SAM SYED
MANAGING EDITOR JILL C. SHOMER

VP, PUBLISHING GREGG R. HANO
GROUP DIRECTOR, SALES & MARKETING Steven B. Grune
ASSOCIATE PUBLISHER Anthony M. Ruotolo (212-779-5481)
ASSOCIATE PUBLISHER, MARKETING Michael Gallic
EXECUTIVE ASSISTANT Christopher Graves
FINANCIAL DIRECTOR Tara Bisciello
CONSUMER MARKETING DIRECTOR Diane G. Potter
NORTHEAST ADVERTISING OFFICE
Scott Constantine, Sara Schiano Flynn, David Ginsberg, Bill Harvey, Caitlyn Welch
AD ASSISTANT Andrea Licata
MIDWEST MANAGER John Marquardt
LOS ANGELES MANAGERS Robert Hoeck, Bob Meth
AD ASSISTANT Kate Gregory
NORTHWEST MANAGER Jay Monaghan
AD ASSISTANT Jessika Aldridge
DETROIT MANAGER Edward A. Bartley
AD ASSISTANT Diane Pahl
SOUTHERN MANAGER Jason A. Albaum
CLASSIFIED ADVERTISING SALES Chip Parham, Patrick Notaro
AD ASSISTANT Colleen Nicoisa
DIGITAL ADVERTISING DIRECTOR Matthew Bondy
GENERAL MANAGER, DIGITAL OPERATIONS Alexis Costa
DIGITAL PROJECT MANAGER Rochelle Rodriguez
SENIOR DIGITAL PROJECT COORDINATOR Amanda Alimo
INTEGRATED SALES DEVELOPMENT DIRECTOR Mike Kelly
INTEGRATED SALES DEVELOPMENT MANAGERS Lauren Brewer, Maria Urso
INTEGRATED SALES DEVELOPMENT PROJECT MANAGER Kat Collins
GROUP DIRECTOR, CREATIVE SERVICES/EVENTS Mike Iadanza
DIRECTOR OF EVENTS Michelle Cast
SPECIAL EVENTS MANAGER Erica Johnson
DIGITAL DAYS DIRECTOR Benny Migliorino
WORKSHOP MANAGER David Fine
MARKETING ART DIRECTORS Shawn Woznicki, Lindsay Krist
PROMOTIONS MANAGER Eshonda Caraway
AD COORDINATOR Irene Reyes Coles
PUBLICITY MANAGER Hallie Kapner (917-669-0014)
HUMAN RESOURCES MANAGER Kim Putman
PRODUCTION MANAGER Betty Dong
GROUP PRODUCTION DIRECTOR Laurel Kumides

BONNIER
CHAIRMAN Jonas Bonnier
CHIEF EXECUTIVE OFFICER Terry Snow
CHIEF FINANCIAL OFFICER Randall Koubek
SENIOR VICE PRESIDENT, DIGITAL Bruno Sousa
VICE PRESIDENT, CONSUMER MARKETING Bruce Miller
VICE PRESIDENT, PRODUCTION Lisa Earlywine
VICE PRESIDENT, DIGITAL SALES & MARKETING John Haskin
VICE PRESIDENT, ENTERPRISE SYSTEMS Shawn Larson
VICE PRESIDENT, CORPORATE COMMUNICATIONS Dean Turcol
BRAND DIRECTOR John Miller
PUBLISHING CONSULTANT Martin S. Walker
CORPORATE COUNSEL Jeremy Thompson

FOR CUSTOMER SERVICE AND SUBSCRIPTION QUESTIONS, such as Renewals, Address Changes, Email Preferences, Billing and Account Status, go to: **PopPhoto.com/cs**
You can also call 386-246-0407 or write to Popular Photography, P.O. Box 420235, Palm Coast, FL 32142-0235

Zéta

THE ULTIMATE FILTER

Kenko

Zero Reflection

Super High Transparency

ZR (Zero Reflection) Super Multi-Coating

This innovative coating will not interfere with any color or light transmission. Reflections are eliminated by allowing light to enter the filter at virtually any angle. This filter will produce superior results and can be used with any type of lens (wide angle to telephoto).

Ultra Smooth Surface - Nano Glass Technology

Our Nano Glass Technology creates an ultra smooth surface from the finest particles of glass, making it stain and scratch resistant without any effect to the image.

High End Constructed - Ultra Thin Frame

The glass of this lens is precision machined and attached using Retainer Ring Mount Technology giving this filter an unsurpassed durability. An ultra thin frame also makes it wide-angle lens compatible.

Wide-Band Polarizing Film

The Kenko Zeta wide-band polarizing film transmits light more evenly across the visible spectrum to give a more neutral color balance than traditional circular polarizing filters provide.

C-PL (W)

UV L41 (W)

Protector (W)

ND4 (W)

ND8 (W)

EXCLUSIVE DISTRIBUTION BY:

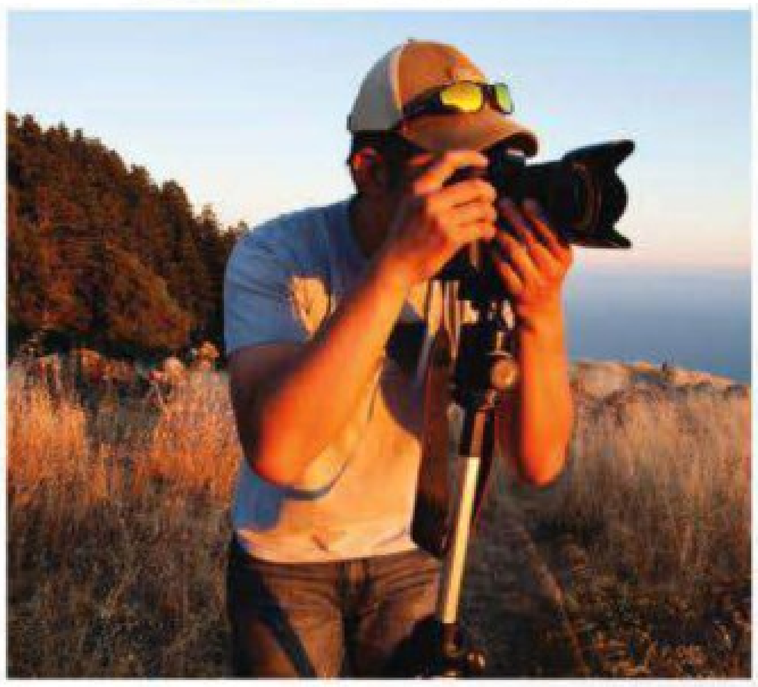
THK PHOTO PRODUCTS, INC. | 7642 Woodwind Drive, Huntington Beach, CA 92647

Tokina • HOYA • Kenko • SLIK | Visit our website at **www.thkphoto.com**

StoreMags.com - Free Magazines Download in True PDF format

Release: StoreMags & FantaMag

CANON
LIVE
LEARNING



WORKSHOP SCHEDULE

9/10 - 9/11
DENVER
- EOS Immersion Seminar
- EOS HD Storytelling: Real Life Techniques
- Creative Lighting with Speedlites

9/17 - 9/18
CHARLOTTE
- EOS Immersion Seminar
- EOS HD Storytelling: Real Life Techniques
- Creative Lighting with Speedlites

9/24-9/25
ASPEN
- Mountain Light: The Art of Dramatic Landscape and Action Photography

10/1-10/2
MONTROSE
- San Juan Mountain Foliage Tour

10/15-10/16
SAN FRANCISCO
- EOS Immersion Seminar
- EOS HD Storytelling: Real Life Techniques
- Creative Lighting with Speedlites

REGISTER NOW

USA.CANON.COM/
CANONLIVELEARNING

Canon

StoreKeeper.com

Contests rule

Photographers love competitions. From the collegial slide shows at camera clubs to such highly coveted prizes as World Press Photo of the Year, photo contests offer public recognition for a picture that's worth more than a thousand words. Winning introduces little-known photographers to a wide audience, and caps the reputations of famous shooters. No wonder every day seems to bring a new photo contest to my email inbox—or that Popular Photography runs several of its own.

Subscribers already know about our contests, but judging from the questions I get, it might help to explain their differences.

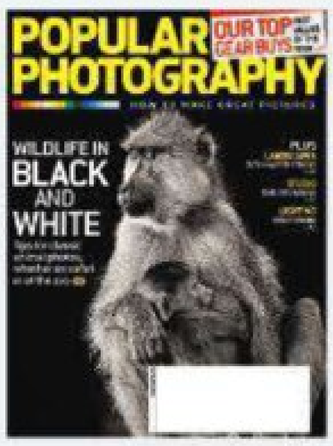
Photo Challenge changes each month. We base each assignment on a photographic skill or genre covered in the current issue and give you until the end of that calendar month to rise to the challenge. While entrants often send us older images, and we pick the winner based purely on its aesthetic merits and how well it fulfills the assignment, we want to inspire you to try something new. The winner, besides earning $100, gets profiled on the opening of our Share section, where we also give the new Challenge.

Your Best Shot is open-ended, with no set assignments or categories. Our editors choose favorites once every four weeks, and our art director lays out them out in the magazine. We strive to have each month's three winners harmonize well on these pages—and putting them under a single headline forces us to tie them together conceptually. Prizes run from $100 to $300, and participating is a great way to introduce your best photos to us. In fact, we assigned this month's wildlife photography feature (page 50) to Paul Marcellini based on the quality of the images he's submitted over the years.

The Annual Readers' Photo Contest, now officially in its 18th year, carries the most prestige and the highest awards: This year the Grand Prize Winner will earn $1,000 and each of the seven category winners $250. The categories? Action and Sports, Animals, Cities and Architecture, Landscapes and Nature, Objects, and People—and for the first time, to take full advantage of our online capabilities, we've added a People's Choice prize. Unlike our other competitions, the Readers' Contest has a panel of outside judges and charges a small fee to enter. It also has a deadline to enter, and time is running out: You must post your photos by September 30, 2011.

For the rules for each of these, plus FAQs and galleries of entrants and winners, visit PopPhoto.com/contests. Can't wait to see your photos there!

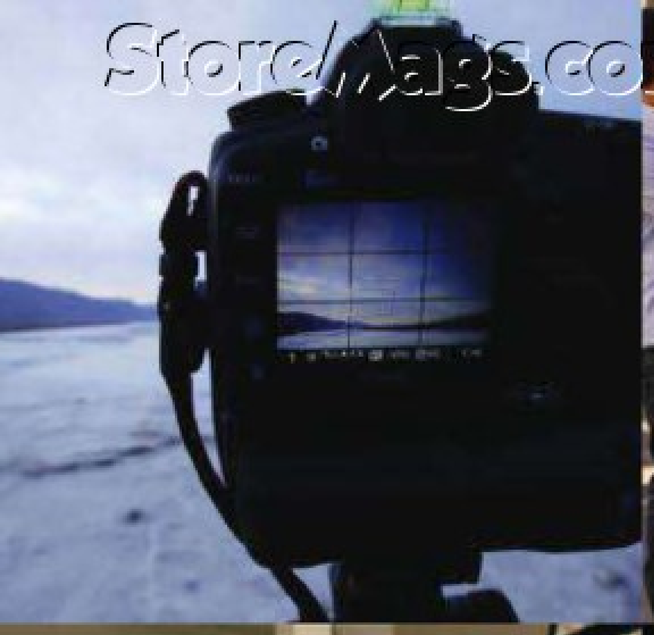
Miriam Leuchter

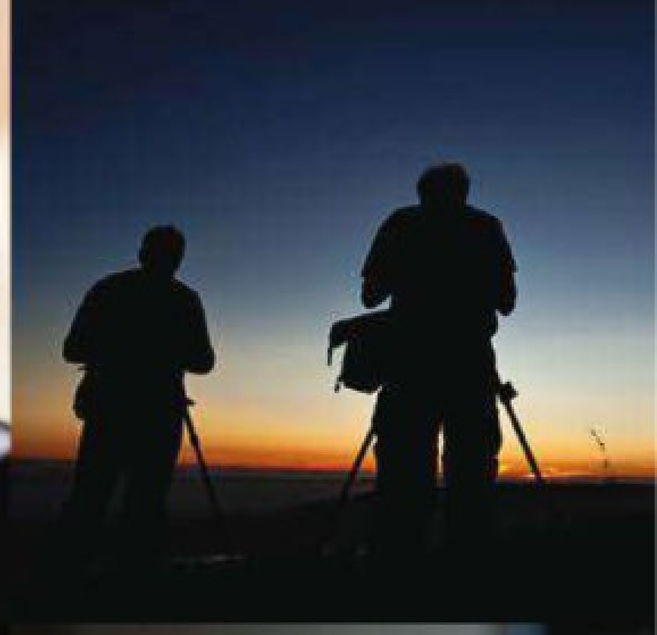


NEWSSTAND Canon's EOS Rebel T3 (tested on page 69) belongs among the top bargains in photo gear this year. Photographed by Dan Saelinger.

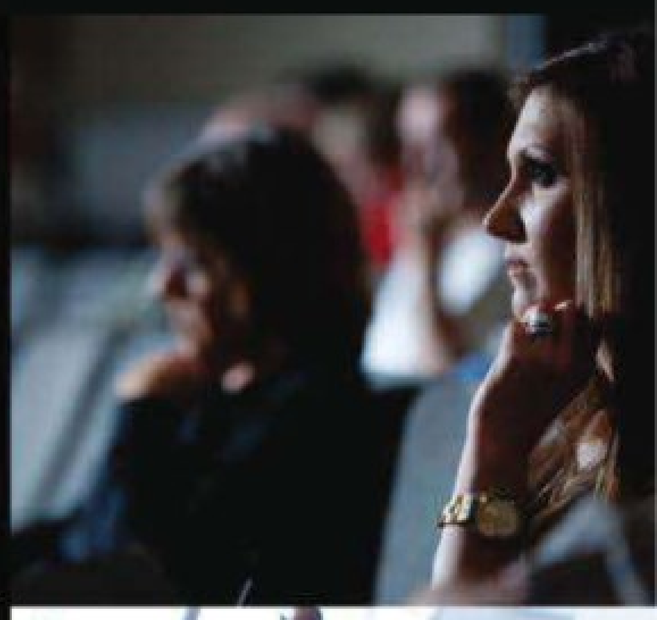
SUBSCRIBER Nature photographer Paul Marcellini shares his techniques for portraying animals in glorious black-and-white (page 50).

StoredMags.com





ATTEND CANON LIVE LEARNING WORKSHOPS FOR ALL THE RIGHT REASONS



CANON LIVE LEARNING EVENTS WILL EXPOSE YOU TO EXCITING NEW IMAGING POSSIBILITIES. THESE HANDS-ON, IMMERSIVE WORKSHOPS, LED BY CANON EXPLORERS OF LIGHT AND INDUSTRY EXPERTS, ARE DESIGNED TO SPARK YOUR CREATIVITY, SHARPEN YOUR TECHNIQUE, AND INSPIRE YOU, WHETHER YOU'RE AN ENTHUSIAST OR A PRO, WORKING WITH STILL OR MOVING IMAGES.

USA.CANON.COM/CANONLIVELEARNING

CANON LIVE LEARNING

Canon imageANYWARE

Canon Live Learning events add technique to your creativity, expand your vision, enhance your skills and increase your connection to a creative community. Classes are led by Explorers of Light and industry experts.

©2011 Canon U.S.A., Inc. Canon is a registered trademark of Canon Inc. in the United States. IMAGEANYWARE is a trademark of Canon. All rights reserved.

SHOWCASE 3 NIKON AF-S 50MM F/1.8G ED NIKKOR

DAN BRACAGLIA

FLASH A SMILE Dan Bracaglia shot this portrait of his friend Rachel on the Hoboken waterfront using Nikon's new 50mm f/1.8G on a Nikon D3s, with a stand-mounted Nikon Speedlight SB-600 fired through a Westcott 43-inch umbrella. He left the lens wide open at f/1.8 at 1/160 sec, ISO 200 (flash setting not recorded). See how the lens did in our full test on page 80.

StoreMags.com - Free Magazines Download in True PDF format

Release: StoreMags & FantaMag

CONNECT YOUR IMAGINATION

MANFROTTO 057 SERIES

The best Manfrotto pro tripods, designed to offer the utmost performance in terms of stability, precision and versatility. We've redefined the standards of professional supports, bringing you closer to achieving incomparable results.

Carbon fiber for highest performance!

Ground level adapter.

3 leg angle adjustments.

StoreMags.com - Free Magazines Download in True PDF format

up to **$50**

rebates on selected tripods and heads valid 8/1/11 to 9/30/11

Check out the full assortment of Manfrotto products at these Manfrotto Power Partner Retailers:

Ace Photo | Adorama | B&H | Calumet Photographic | LCD4VIDEO
Midwest Photo | Mike's Camera | Norman Camera | Penn Camera Exchange
Robert's Distributors | Showcase Photographic | WB Hunt.

Manfrotto
Imagine More

Manfrotto™
A Vitec Group brand

manfrotto.us
info@manfrotto.us

Release: StoreMags & FantaMag

NEXT

THE HOTTEST NEW STUFF AND THE TECHNOLOGY TRENDS BEHIND IT

PANASONIC SLIMS DOWN ITS LUMIX GF3 **14**

NIKON OFFERS AN APS-C MACRO LENS **16**

OLYMPUS UNVEILS THREE MINI MODELS **18**

WE WANT THIS

LONG SHOT

All we could ask for in a telezoom…almost

SOMETIMES YOU want it all in a telephoto zoom: speed, reach, weather resistance, sharpness, a robust build, full-frame coverage—plus fast and oh-so-silent autofocus. Paying for it is the hard part. But for Sigma's $3,200 (street) 120–300mm f/2.8, we'd find a way, even if it meant selling the farm.

The new Sigma offers top-drawer SLD and FLD glass elements for better apochromatic performance, and its internal focusing and zooming mechanisms make for a rock-solid, stationary barrel. While this 5.7-pound beast will most often be used on a tripod, it offers great handholding aids: a nice overall balance, a tripod collar and finger-friendly grip, and onboard image stabilization. If tests prove that it's as sharp as Sigma's 120–400mm (tested in April 2003), we're going to miss that farm.

SIGMA
120–300MM
F/2.8 EX
DG OS APO HSM

Image-stabilized
Speedy f/2.8 max. aperture
$3,200, street
www.sigmaphoto.com

CLAIRE BENOIST

StoreMags.com

Stored ads from

NEXT * JUST OUT

TINY RACER

Panasonic's slim new ILC

AS FURTHER evidence that the interchangeable-lens compact wars are about space efficiency (see The Lowdown, page 16), the Panasonic Lumix DMC-GF3 weighs just under 8 ounces and measures 2.65x4.25x1.3 inches, yet sports a 3-inch touchscreen LCD. The GF3 provides 1080p video (up from 720p) retains its predecessor's 12.1MP Live MOS sensor, and switches the arrow keypad on back for a cool new click-wheel. Other functions include Creative Control modes (Retro and Sepia) and Light Speed AF—a zipping 0.1 sec. It has a centered pop-up flash but no hot-shoe; smallness has its price.

Panasonic Lumix DMC-GF3
$600, street, with 14–42mm kit lens
www.panasonic.com

ON THE WIDE SIDE

An innovative head for 360-degree panoramas

WANT TO SPAN your horizons? Using a fisheye lens and the new VR-Slant monopod head from Novoflex, you can produce full 360-degree ultra-wide panoramas from just a few exposures. Attached to a monopod, the VR-Slant lets you place your DSLR at a 60-degree angle (as pictured) and position the lens's optical center, or nodal point, over the monopod's turning axis. Keeping the setup level, you can then rotate it 360 degrees to make overlapping exposures. Stitch them together in your favorite image editor and behold this gizmo's delights.

Novoflex VR-System Slant
$340, street
www.novoflex.com/en

NEWS FEED

> Spy-cam update: the Leica M9 digital range-finder's new twin, the M9-P, omits the red-dot logo on front in favor of an engraved "Leica" on top.

> The most popular camera on Flickr is the iPhone 4, followed by the Nikon D90, says VatorNews.

INSIDE TECH

Why slant?

By tilting the camera at a 60-degree angle, the VR-Slant places the diagonal of the image sensor vertical to the scene you're shooting. Utilizing a fisheye lens's 180-degree diagonal image angle, this gives you maximum scene coverage, often allowing for a full 360-degree capture in as few as three or four exposures.

SIGMA
Storemags.com

Sunflower | CAMERA : SIGMA SD14 : ISO50, F8, 1/13sec | LENS: SIGMA 85mm F1.4 EX DG HSM : 85mm | Copyright© 2010 Paul Thacker

SIGMA LENS for DIGITAL
NEW RELEASE

SIGMA 85mm F1.4 EX DG HSM

Lens Case, Petal type Hood & Hood Adapter supplied

Offering superb optical performance, this lens is among the finest in its class. A medium telephoto lens with a large maximum aperture of F1.4 and compatible with full frame SLR cameras.

The latest optical technology, such as SLD glass elements, ensures high image quality throughout the entire shooting range. This medium telephoto lens is equipped with a large maximum aperture of F1.4 and is compatible with full frame SLR cameras. Delivering beautiful bokeh, this lens is perfect for portraits and shots at twilight.

www.sigma50th.com

50 YEARS
EXPLORING THE POSSIBILITIES

SIGMA

Sigma Corporation of America 15 Fleetwood Ct. Ronkonkoma, NY 11779 (631) 585-1144 USA 4 Year Service Protection

NEXT * JUST OUT

DIVE BUDDY

Ricoh enters the wet-camera competition

RICOH HAS arrived late to the waterproof-compact party, but its PX makes quite a splash. It has the most megapixels—16—of any dunkable, and a thin (0.85-inch) body. The 28–140mm equivalent f/3.9–5.4 lens is fully flush, so you might fit two PX's in a shirt pocket. Waterproof (to 10 feet) and drop-proof (to 5 feet), it has a scratch-proof coating on its 2.7-inch LCD. It offers 720p video capture, sensor-shift image stabilization, and 28 scene modes. The PX is available in black, silver, or a flamboyant lime green.

Ricoh PX **$250, street** **www.ricoh-usa.com**

CLOSE RANGE

Nikon's compact, affordable 40mm lens for DX bodies

NIKON FULL-FRAME FX users have long had 60mm f/2.8 macro lenses in their arsenal, but now fans of the company's DX line for APS-C bodies can take advantage of normal-range, close-focusing capabilities with this lightweight cousin. (Because of the 1.5X crop factor on APS-C-size sensors, the 40mm model has the same angle of view as a 60mm FX lens.) The new lens is a true macro, with a 1:1 reproduction ratio and minimum focusing distance of 6.4 inches. It provides autofocus on all Nikon DSLRs, yet one of its handy features is manual-focus override, which lets you make precise adjustments with the focus ring even while AF is on. And the lens's compact size—it weighs just 9 ounces—and Silent Wave Motor make it easy to stealthily move in on macro shots without disrupting wildlife or other sensitive subjects.

Nikon AF-S DX 40mm Micro-Nikkor f/2.8G
$280, street
www.nikonusa.com

NEWS FEED

> Hoya has sold its Pentax camera operations to Ricoh, which will launch a new Pentax Imaging Systems Division.

> Want to sell or recycle old digital cameras or accessories? Check out Kodak's exchange program at www.trade-in-center.com/kodak.

> Unlike most bulky gaffer tape, microGaffer tape (www.microgaffer.com) comes in 1-inch-wide rolls that fit in a pocket.

> Canon now offers three color versions of its EOS Rebel T3 (tested on page 69): red, brown, and metallic gray.

> The creator of the "Baby Brownie" camera, Walter Dorwin Teague, has his own U.S. postage stamp as part of the *Pioneers of Industrial Design* series.

New Software

DxO FilmPack 3

Just as audiophiles miss the warmth of vinyl, many digital photogs pine for the classic look of film, from Kodachrome's color saturation to Tri-X's grain. You can add these styles—or one of dozens more—in post with DxO's FilmPack 3 (from $49, street; www.dxo.com). This version adds new looks, filters, slider controls, and noise removal. It's available as a stand-alone application or a plug-in for Photoshop CS4 or CS5, Lightroom 3, Aperture 3, or DxO Optics Pro version 6.6 and up.

THE LOWDOWN

MORE ILCS ON THE WAY

The hot rivalry among ILCs, obvious from all the just-out models here, is poised to boil over. Pentax has jumped into the fray with its tiny-bodied (3.9x2.3x1.2-inch) Q system, due in the U.S. by early October. Rumors swirl the web about possible moves by Canon and Nikon. And Leica CEO Alfred Schopf told us his firm could launch an ILC at the next Photokina—in 2012.

Storekeeper.com

StoreMags.com

THE WORDS “BIG” AND “DSLR” NO LONGER GO HAND IN HAND.

Life doesn’t have to stop for amazing photos.

Introducing the LUMIX® GF2, designed to let you live in the moment and shoot in the moment. It’s our smallest interchangeable lens camera yet, and it does it all. With touch-screen control, HD video and 3D capability, this micro camera is anything but. **panasonic.com/lumix**

Screen images simulated.

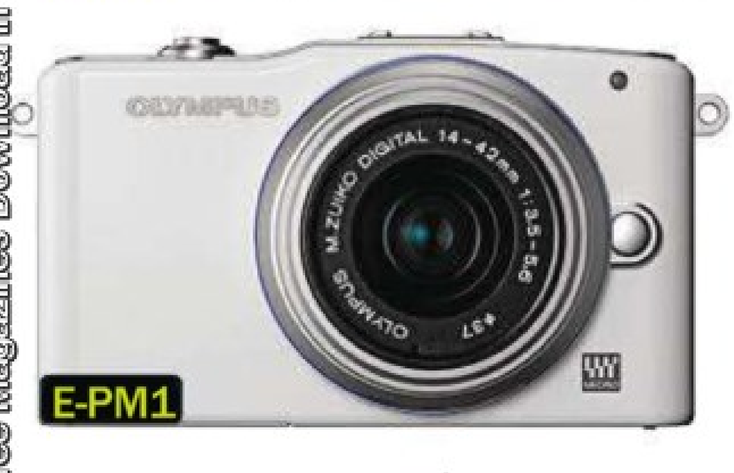
Panasonic
ideas for life

LUMIX®

NEXT * STATE OF THE ART

MINI TRIO

Olympus adds three new models to its ILC line



Olympus Pen E-P3, E-PL3, and E-PM1
E-PL3: $900, with 14–42mm or 17mm lens
www.olympusamerica.com

WITH THREE new Micro Four Thirds cameras, Olympus now has models for almost any level of shooter. The E-P3, E-PL3, and E-PM1 all have 12.3MP Live MOS Four Thirds-sized sensors, video recording at up to 1080/60i, sensitivity up to ISO 12,800, and sensor-shift image stabilization.

All three cameras offer Art Filter bracketing to create multiple effects-laden versions of the same photo with a single press of the shutter button. The P3 proves fanciest of the bunch with two programmable function buttons, a 3-inch 614,000-dot OLED touch screen, and a second command wheel. It also has a 3D capture mode, level gauge, and four more Art Filters than its two siblings.

The PL3's 3-inch 460,000-dot LCD won't allow touch control, but it's the only one of the three that tilts up and down.

Smallest of the three, the PM1 is new territory for Olympus. It weighs just under half a pound (without lens) and measures 4.3x2.5x1.3 inches. Like the PL3, it can shoot bursts at up to 5 fps thanks to a new shutter that's slightly slower for the first shot but faster during bursts. In contrast, the shutter in the P3 is faster to capture the first shot, but can burst only up to 3 fps.

Though pricing hasn't been announced for the PL3 or PM1, Olympus says the P3 will street for $900 with either a 14–42mm f/3.5–5.6 or 17mm f/2.8 kit lens.

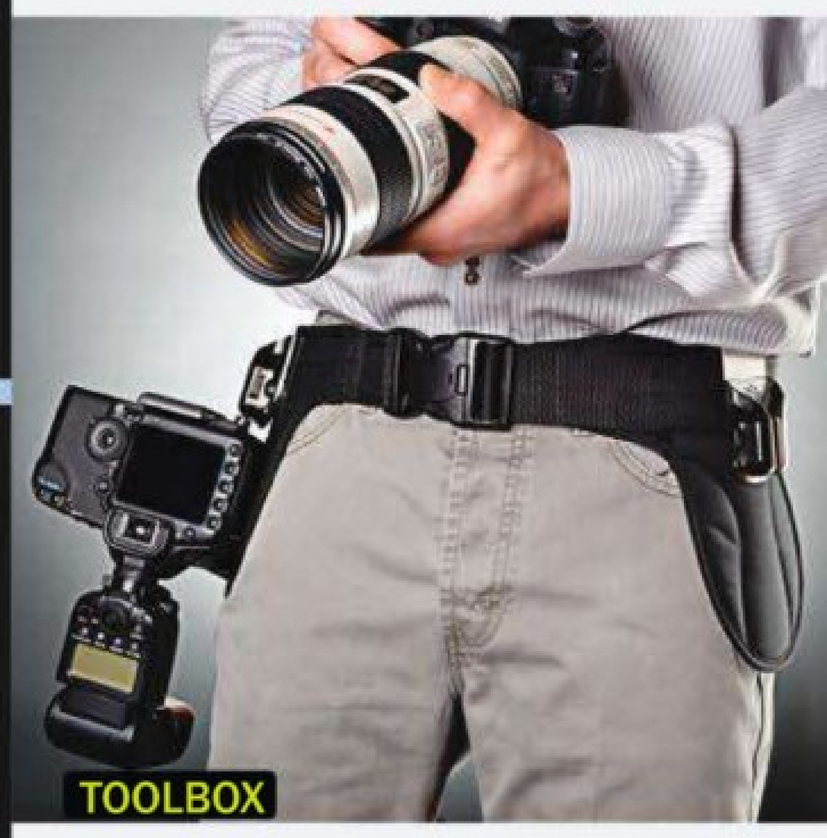
NEWS FEED

> Fujifilm has discontinued production of its main APS film, Fujicolor NEXIA 400, and says its sales will stop when present stock runs out. Fujifilm will continue production of 35mm and other films.

> Sekonic celebrates 60 years with crayon-colored versions of its smallest light meter, the L-308S Flashmate. You can get the handheld meters in fiery red, lime green or aqua blue.

> Smartphone cameras may soon render the door key obsolete—as technology lets people use phone-cams to unlock doors to homes, hotels, offices, and cars—according to the *New York Times*.

> Missing Polaroid film? Polaroid's GL10 Instant Mobile Printer turns out 3x4-inch smudgeless prints in less than a minute; it costs $170 with 100 paper sheets.



DOUBLE UP

Dual holster is antidote to pain-in-the-neck blues

SOMETIMES one camera body is not enough—yet you don't want the overlapping-strap syndrome. Spider Holster's new modular SpiderPro Pad system ($235; www.spiderholster.com) lets you carry dual DSLRs without straps or bags, instead attaching them to padded holsters on each hip. This means the weight is evenly distributed to minimize strain on the neck, shoulders, and back. The pads can be purchased separately and fitted to SpiderPro belts or third-party belts or backpack systems. Strap 'em on and you're ready for a shootout.

41%

The percentage of North Americans in 2010 who owned two or more cellphone cameras

56%

The portion between ages 18 and 32

SOURCE: PMAI

StoreMags.com - Free Magazines Download in True PDF format

Release: StoreMags & FantaMag

StoreMags.com

10% OFF

Popular Photography readers get an **EXTRA 10% OFF** with the code **GL4540** when buying online.

Portrait Professional 10 is the world's first intelligent retouching software trained in human beauty. Fast and easy to use, it produces magazine quality yet natural looking touch-up in minutes.

EXCELLENT REVIEW BY THE EDITORS

"Retouching made easy for anyone. The process is simple and fun. The program's clean, intuitive interface helps make fixing faces a breeze."

- Popular Photography July

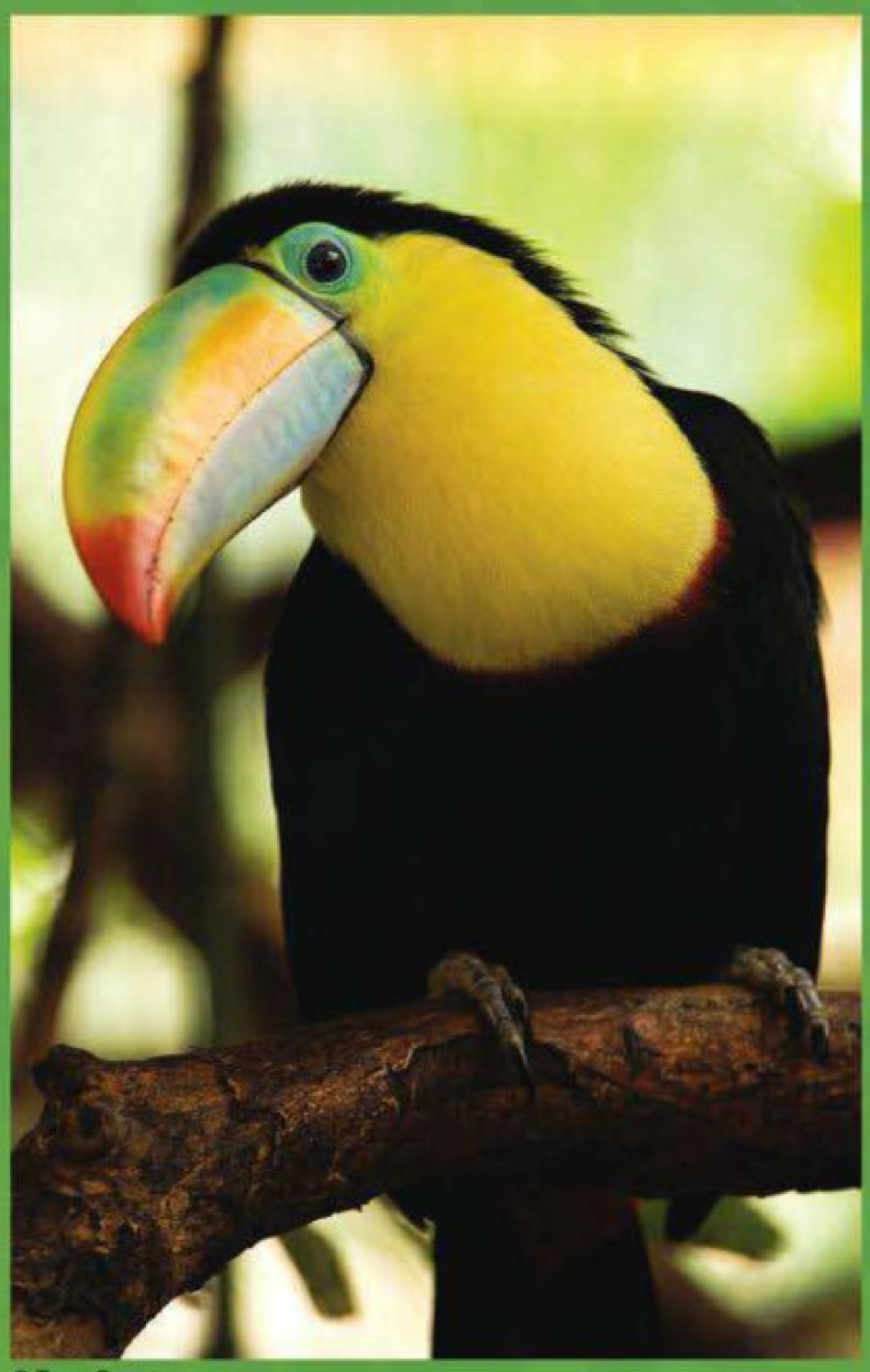
DOWNLOAD YOUR FREE TRIAL NOW!
WWW.PORTRAITPROFESSIONAL.COM

PortraitProfessional10

StoreMags.com

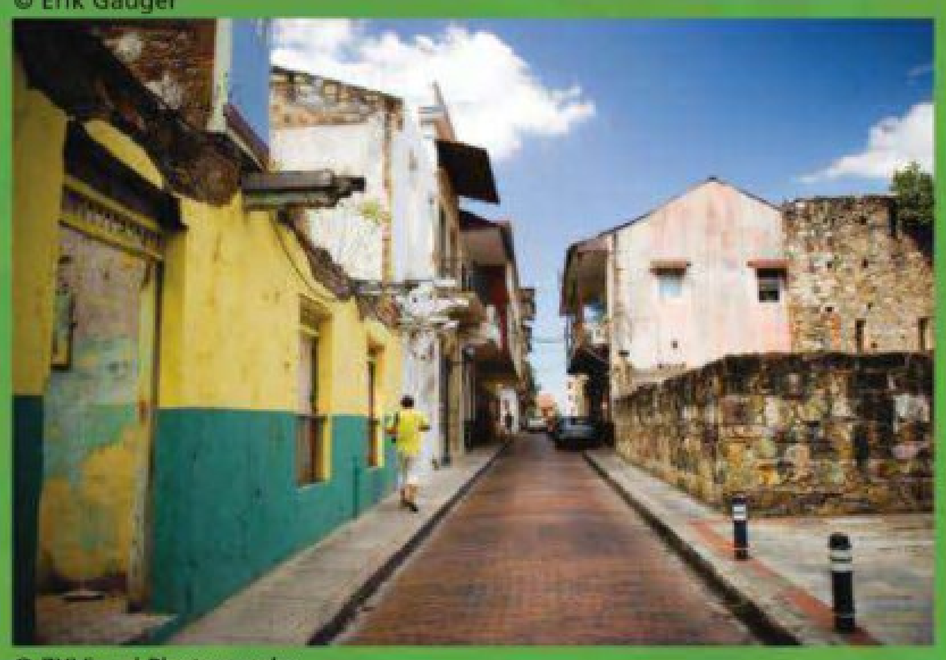
Panama

JANUARY 28 – FEBRUARY 4, 2012



© Tony Gargano

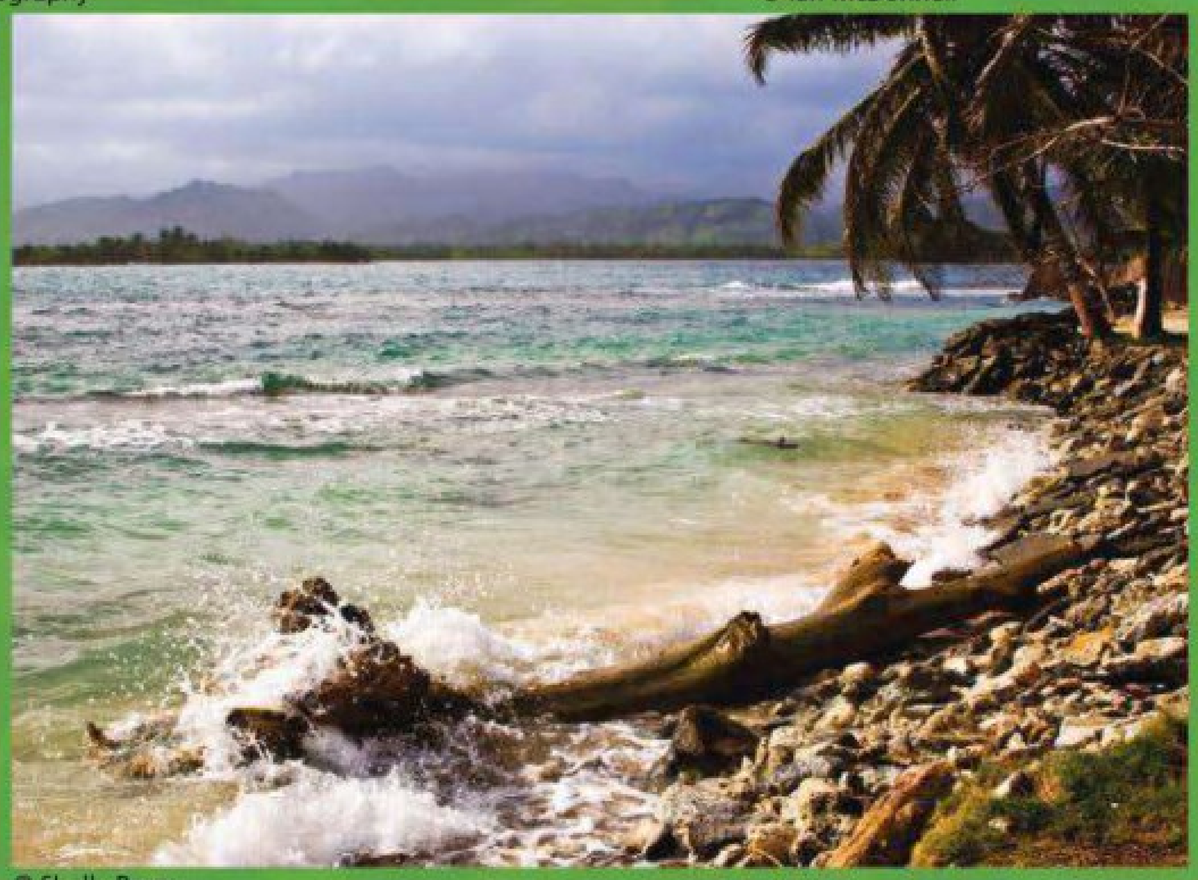
© Erik Gauger



© ZXVisual Photography

© Ian McDonnell

© Francisco Romero



© Shelly Perry

REGISTER AT WWW.MENTORSERIES.COM

For more information, call toll-free 888-676-6468.

MENTOR SERIES
Worldwide Photo Treks

FOLLOW US ON Mentor Series Worldwide Treks

Imagine capturing two continents and two oceans in one frame. It is possible in Panama, where a Mentor Series trek promises a photographic journey unlike any other. The tropical country's lush rainforests, spectacular wildlife and famous waters beckon, and with seasoned Nikon professional photographers Mark Alberhasky and John Reddy by your side, you will gain a wealth of knowledge and sharpen your skills, all while enjoying the experience of a lifetime!

After arriving in Panama City, travel to Gamboa, perched on the banks of the main water sources of the Panama Canal. Set out by boat to navigate through its coves and inlets in search of wildlife and have your camera ready to capture the three-toed sloths (their lethargy makes them ideal portrait subjects), vibrant iguanas and toucans, and playful monkeys and tamarins that call the watershed home. It is believed that the Embera people inhabited the area prior to the conquistadors' landing; however, their culture and customs are alive in the villages of Darien. They will share their traditional dances, music and singing, and you will be able to share photos of the joyous, vivid celebration.

Next, travel the jungle on foot to focus on the Soberania National Park's natural treasures: butterflies, birds and poison arrow frogs, whose hues can range from azure to crimson to marigold. After zooming in on the abundant natural attractions, switch to a wider lens when we explore what some have called the "eighth wonder of the modern world," the Panama Canal. Witness ships and barges gliding through the massive 800-ton doors of the Miraflores Locks, which have connected the Pacific and Atlantic oceans since the early 20th century. From this vantage point, you can take shot after shot of one of the most impressive sights on the planet.

More flora and fauna await you at La Amistad International Park and Bocas del Toro. The ever-present mists over the trees in the park create an ethereal cloud forest. Your portfolio will soon be brimming with photos of the bromeliads, ferns and orchids that thrive in the moist environment. The Caribbean laps the Bocas del Toro archipelago, and Colón Island's white sand beaches and coastal scenery will add variety to your images after the rainforests' verdant landscape.

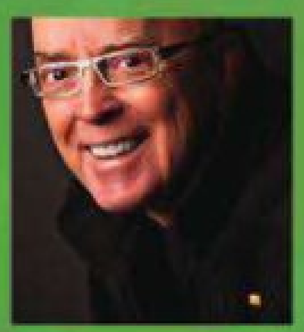
Just as Panama bridges the Americas, the opportunities on this trek will connect your passion for photography and once-in-a-lifetime experiences, bringing both to unimaginable levels. Sign up today!

© Alfredo Maiquez

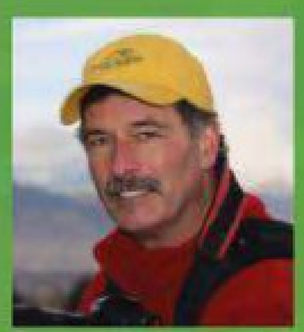
© Fernando Alonso Herrero

© Thomas Eckstadt

SCHEDULED TO APPEAR
Limited to 20 Students per Instructor



MARK ALBERHASKY
Time
Nikon World



JOHN REDDY
Smithsonian
Men's Journal

Land Only Cost: **$3,125***

* Includes workshop fee, 4 star hotel accommodations for 6 nights (based on double occupancy), 6 breakfasts, 2 lunches and 2 dinners, all entrance fees, English speaking guide, land, air and water transportation within Panama, daily lecture series, presentations and group review sessions.

With additional support from:

blurb

Manfrotto Imagine More

SanDisk

Special thanks to our premier sponsor:

Come to Panama and try out some of the latest equipment that **Nikon** offers including their high-performance digital SLRs, NIKKOR lenses and a variety of Coolpix compact digital cameras. You'll capture Panama as never before!

At the heart of the image™ Nikon®

StoreMags.com

Do you need a bigger reason?

Panoramix™

Not inkjet, but true photographic prints on Kodak® Endura professional paper. 30x120 size, shown here, only **$99.99**

Panoramix™ sizes up to 48 inches are shipped flat and have a variety of mounting options available. Sizes longer than 48 inches are shipped loosely rolled and include a protective laminate backing at no additional charge.

Panoramix™ on Kodak® Endura Professional Paper.
Your choice of "Lab Corrected" or "No Correction"

1:3 ASPECT RATIO		1:4 ASPECT RATIO	
SIZE	PRICE	SIZE	PRICE
5 x 15	2.99	5 x 20	3.99
6 x 18	3.49	6 x 24	5.49
8 x 24	9.99	8 x 32	11.99
10 x 30	14.89	10 x 40	17.89
12 x 36	18.95	12 x 48	22.95
16 x 48	48.99	16 x 64	69.99
20 x 60	69.99	20 x 80	79.99
30 x 90	89.99	30 x 120	99.99

All Panoramix™ sizes now available in Kodak® Metallic.

▲ 30 X 120 Panoramix™ print "Chicago Lakeshore with Sailboats" by Steve Kellar. For this pano image, Steve shot 3 images with a Nikon D700 using a Nikkor 35mm f/2.0 lens. Images were exposed at ISO 200, for 1/2 sec. at f/5.6, with manual white balance, from a tripod, triggered with cabled shutter release. Adjustments, merging, and enlargement were done with Photoshop CS5 and Genuine Fractals 6.0. See more of Steve's work at www.chicagophotoarts.com.

Professional Prints

Photographic Prints on Kodak® Endura® Professional Paper. Your choice of "Lab Corrected" or "No Correction"					
8 wallets	1.75	8 x 10	1.49	16 x 20	13.50
4 x 6	.29	10 x 10	2.49	20 x 24	19.99
5 x 7	.99	11 x 14	3.99	20 x 30	24.99

This is only a small sample. We offer over 80 print sizes, as well as mounting, albums, books, cards, and other photo products.

Great Prints. Great Prices. Easy Ordering.
It's that Simple.

meridian Professional Imaging

www.meridianpro.com | 800-544-1370

No lengthy application process. Go to our website, sign-up, download our free ordering software and begin ordering today.

StoreMags.com - Free Magazines Download In True PDF format

Release: StoreMags & FantaMag

SHARE

CONVERSATION, INSPIRATION, CONTESTS, AND YOUR QUESTIONS ANSWERED

SAILING AND SHOOTING OFFSHORE 24

LETTERS: MORE TEXAS TRAVEL TIPS 28

YOUR BEST PHOTOS OF THE MONTH 32

PHOTO CHALLENGE

BETTER BRIGHT

A high-key photo brings out a bride's beauty

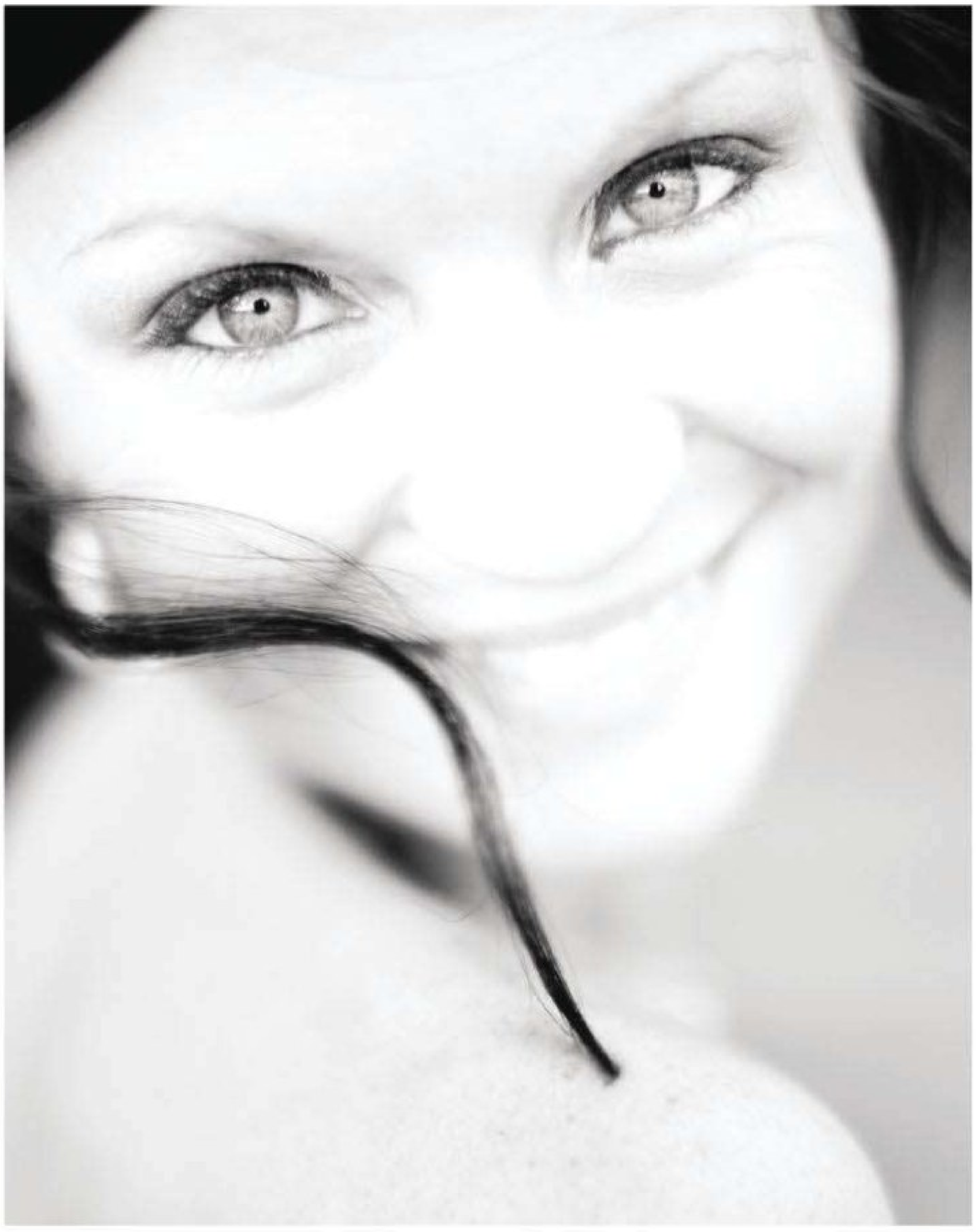
SEATTLE-BASED wedding photographer Clane Gessel (www.clanegessel.com), 26, loves portraiture, he says, because "it's about faces, and each one is completely unique." The challenge of this draws him to try new techniques in photography—and made him the winner of our June Photo Challenge to shoot a high-key image.

Capturing this bride, he noticed that the soft curves of her face might be accentuated by a high-key approach, and as a result shot several close-ups of her at f/1.2 for shallow depth of field, overexposing slightly. "I got lucky with this composition," he says, "catching her at just the right angle, with the wind catching her hair."

Later in Adobe Photoshop, he used a Curves layer to enhance the overexposed look while also adjusting contrast to bring out the shadows and retain a sense of form. A b&w conversion sealed the photo's beautiful simplicity.

He loved the result, as do we—most important, the bride loved it, too. *—Lori Fredrickson*

CLANE GESSEL



NEXT PHOTO CHALLENGE In his feature story this month (page 50), Paul Marcellini explains his approach to wildlife photography in black-and-white. Send us your best monochrome image of an animal by September 30, and you could earn $100 and your photo here. See PopPhoto.com/contests for the rules.

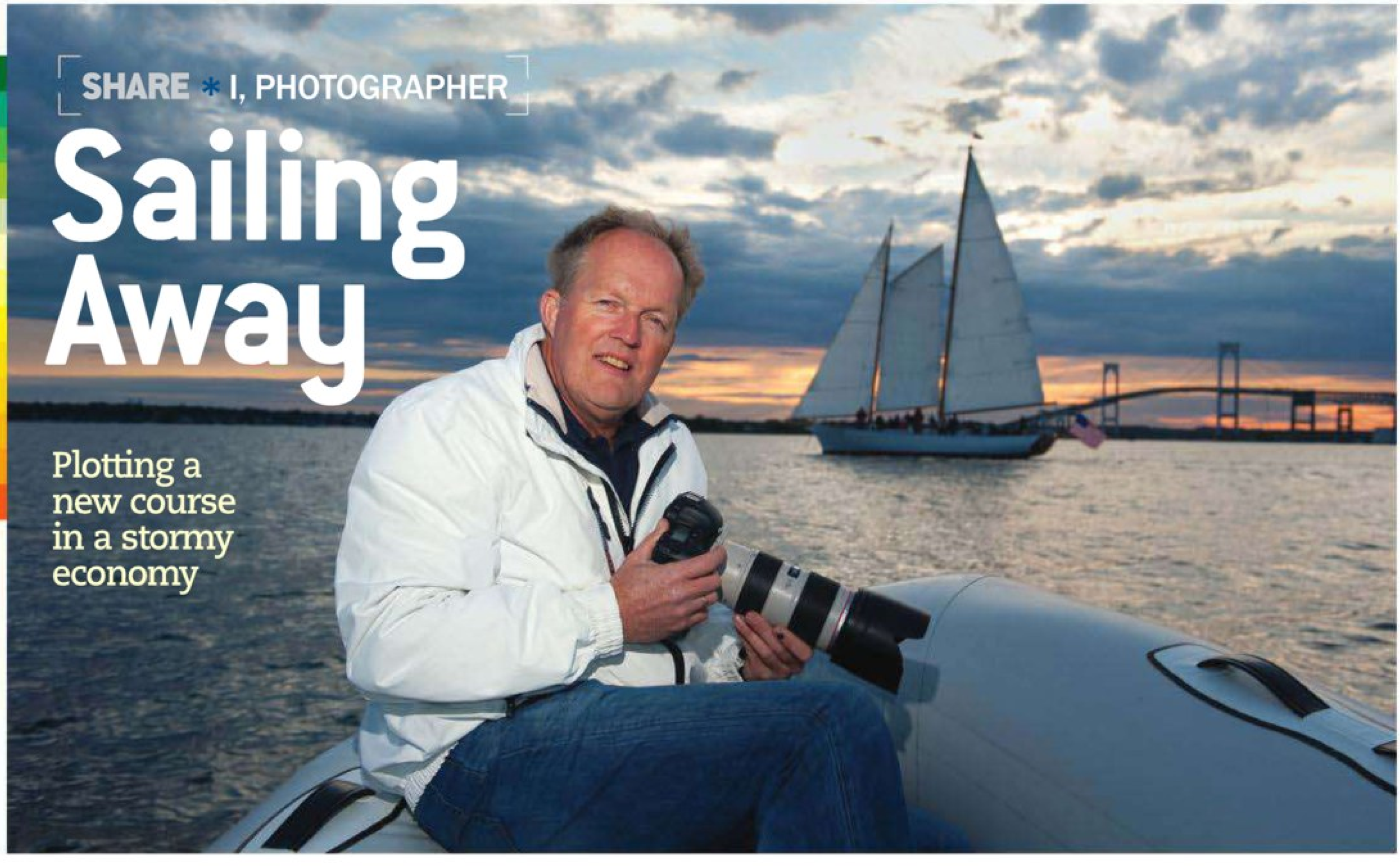
StoreMags.com - Free Magazines Download In True PDF format

Release: StoreMags & FantaMag

SHARE * I, PHOTOGRAPHER

Sailing Away

Plotting a new course in a stormy economy



DAVE HANSEN

Who are your clients?

Up until about two-and-a-half years ago, 90 percent of what I did was commercial work—advertising in the marine industry for boat builders, sail makers, anything to do with boat building. I did very little editorial work, because the money there is one-fifth the day rate of a commercial job. But the economic crash changed this.

How did that affect you?

My bread and butter was shooting all the new models of boats, and since no one is buying these anymore, about 60 percent of that work evaporated. I've been doing a lot of stock work, though that's dried up a lot—I'm doing about 10 percent of what I used to do for the stock agency Corbis three years ago. The real work that saved me in this economy was starting to shoot for a shipping company that transports oil rigs around the world, which is currently my main work. .

What are sailing shoots like?

Typically, these are of a new 40-foot sailboat for a boat-building company's brochures and ads. I'll go to where the boat is located—generally on the East Coast. I prefer shoots here on Rhode Island, because I know the bay, the breeze, the angles of the light, and my chase boat and helicopter are here. We set off in the chase boat around 5:30 p.m. to get the nice late light, before the breeze dies and clouds come up in the evening. The sailboat takes off also with good-looking people onboard who can handle the various angles with each sail up. Shoots take one or two days: on the second day, I might shoot interiors onboard at the dock in the evening, using a wide-angle lens.

How does your work for the shipping company differ?

These companies need to show future clients what they do, so I shoot the moving of oil rigs—or other monster loads they have—on and off their ships around the globe. I'll go to all the meetings and briefings to learn and understand what to capture, then I'll make a 5- to 8-minute movie of the complete operation, plus a set of stills. I'm usually on location for 7 to 10 days. I use five cameras: one for time-lapse, two regular still cameras, and Canon XF300 and POV VIO video cameras. Moves can take days due to load-size, so time-lapse is crucial.

How big is your team?

I'll usually use one assistant to carry the gear, move equipment around, help set up lights for interior photos, and check and operate time-lapse cameras. They also get models and boats ready for the next scene. I'll do a shoot on my own if it's simple and isn't gear-intensive, or if I don't have the budget for a second set of expenses.

What gear do you use for stills?

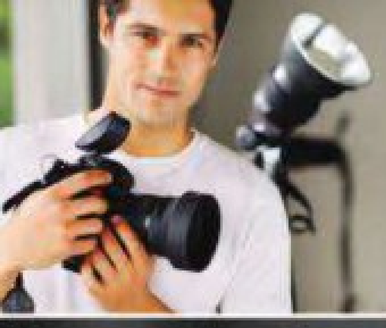
I use two Canon cameras: an EOS-1DS Mark III and 5D Mark II.

CONTINUES ON PAGE 26

Based in Newport, RI, Onne van der Wal, 55, is one of the country's most widely published nautical, sailing, and yacht photographers. He is one of Canon's Explorers of Light. See more of his work at PopPhoto.com/VanderWal and at www.vanderwal.com.

StoreMags.com - Free Magazines Download In True PDF format

Release: StoreMags & FantaMag



THE PROS SHOW YOU HOW:
WE LOOK AT YOUR PHOTOS AND SUGGEST WAYS YOU CAN MAKE THEM BETTER.

NEW YORK INSTITUTE OF PHOTOGRAPHY
100th Anniversary
1910-2010

LEARN TO MAKE A

SPLASH

WITH YOUR PHOTOGRAPHY

PHOTO BY NYIP GRADUATE CRISTIANA GARCIA

WE'LL MAKE YOU A BETTER PHOTOGRAPHER!
WE PROMISE.

FIND OUT HOW WE CAN HELP YOU AT
WWW.NYIP.COM/POP

211 E. 43rd St, Suite 2402,
New York, NY 10017 USA
1.800.445.7279 // info@nyip.com

NYIP'S HOME STUDY TRAINING INCLUDES A PROFESSIONAL PHOTOGRAPHER TO BE YOUR ADVISOR, AND A SECOND PRO TO BE YOUR MENTOR. BOTH ARE AS CLOSE AS YOUR TELEPHONE OR E-MAIL INBOX. BEAUTIFUL LESSONS, GREAT AUDIO AND VIDEO GUIDES. TOP QUALITY TRAINING AT A SURPRISINGLY AFFORDABLE PRICE.

1.800.445.7279
WWW.NYIP.COM/POP

StoreMags.com - Free Magazines Download in True PDF format

Release: StoreMags & FantaMag

CONTINUED FROM PAGE 24

The longest lens I use is a Canon 500mm f/4L; and I use a 300mm f/2.8, 70–200mm f/2.8, 24–70mm, and 16–35mm wide-angle zoom. I work handheld for exterior shots, in natural light. For interiors I use a Manfrotto tripod with a few hot lights and long exposures; I rarely use flash. I generally edit in Lightroom, making very small adjustments—tweaking the highlights and shadows, or adjusting the color balance.

Any advice for shooting at sea?

When you're working on the water, you have to deal with the boat's continuous motion and the spray. Shooting in a very bumpy, wet environment while protecting the gear is always a challenge. Use a fast shutter speed, and keep the front element clean and salt-free.

How do you do that?

My cameras deal with moisture quite well, so I'll continually wipe the front element clean of fine salt spray with an old cloth diaper or the kind of soft face cloth found in hotels. At the end of the day I wipe down gear with a small wet towel and then dry it off with a large towel. While on the boat and not shooting, I keep the gear in deck-mounted coolers to keep it dry.

Do you use other protective gear?

If I need to jump in the water to shoot the action from up close, I'll mount an Aquatech waterproof housing on the Canon 1DS. Working in salt spray or driving rain, I use Aquatech's rain covers. For the Canon XF300 camcorder I use the EWA Marine waterproof bag. For longer rides ashore or in a small tender for those hairy landings through the surf, to keep them dry and safe, the cameras are in a cooler or Lowepro DryZone bags. DryZone bags are great when it's rough and very wet—100% waterproof, and they float!

How did you get started in sailing photography to begin with?

I used to race professionally on large sailboats, and I'd bring a camera to capture interesting moments. In 1981, preparing for an around-the-world race, I met a few guys from *Sail* magazine; after I showed them my photos, they asked me to shoot exclusively for the next around-the-world race. The rest was reading and practice. Getting the right weather is a challenge; but working for myself makes it rewarding work.

—Interview by Kathleen Davis

NEW Evolution Series

3 ways to Carry

Holds a Laptop

3 ways to Access

Sling Pack on Right Shoulder

Left Side Access

Backpack on Both Shoulders

Right Side Access

Sling Pack on Left Shoulder

Front Access

Evolution 8 model 5788

Tamrac's new Evolution Series backpacks provide an unprecedented level of versatility. With their unique harness system, the Evolution Series backpacks can be carried three ways while Tamrac's Triple Access System™ provides three ways to access your gear. In addition to a DSLR with a lens attached, the Evolution 8 also carries a laptop, tripod, and other accessories and personal items.

For a FREE 80 page Color Catalog, call toll-free 1-800-662-0717

See the VIDEO online www.tamrac.com

tamrac®

PHOTO, LUGGAGE & COMPUTER CASES

StoreMags.com - Free Magazines Download In True PDF format

Release: StoreMags & FantaMag

Promotion

POPULAR PHOTOGRAPHY presents

digitaldays

Photography & Video Workshops

sponsored by SONY make.believe

StoreYourAds.com

GIVE US ONE DAY

WE'LL MAKE YOU A BETTER PHOTOGRAPHER

Kansas City **MO** Sept 17-18	Las Vegas **NV** Sept 24-25
Denver **CO** Oct 8-9	New York **NY** Oct 22-23

© Benny Migliorino

Beginner VIDEO Workshop
Saturday: $69.00

Beginner PHOTO Workshop
Saturday: $89.00

Beyond Beginner PHOTO Workshop
Sunday: $119.00

digitaldaysphoto.com ddinfo@bonniercorp.com • 888-243-6464

blurb

storeKeep.com

SHARE * LETTERS

HOW TRAVELING PHOTOGRAPHER

Houses of Worship

The ins and outs of photographing spiritual and prayerful places

I AM NOT the world's most religious person, but wherever I travel I make an extra effort to visit places of worship. What draws me to them is partly their history and sense of elaborate mystery, but also their sheer photogenic charm. From the adobe mission churches of the Southwest to the sweet white steeples of New England, these spiritual gathering places make a terrific travel subject.

Interiors, like that of Arizona's historic San Xavier del Bac mission church (above), overflow with detail and color, but are often dark and a total no-flash, and often no tripod zone. Crank up your ISO and steady the camera on the back of a pew for sharp pictures. I've shot ancient icons at ISO 1600. Stained glass is good on bright days—just frame tightly and use matrix metering.

Church exteriors don't require permission or special access. The downside is that you must contend with cluttered surroundings, ugly power lines, street signs, and more. Work around this by finding an interesting foreground device to hide the muddle (framing a Vermont steeple with a maple limb, for instance) or clean it up later in software.

Shooting tall churches with a wide lens from close in causes a keystoning effect—the building appears to be falling backward. You can solve this with a tilt/shift lens, but a cheaper fix is to move back and use a normal lens (i.e., a 50mm on a full-frame DSLR) from a distance that lets you shoot without tipping your camera upward to capture the whole building. Then crop later.

Cathedrals are rife with ornamentation—use a long zoom to capture the wild faces of gargoyles. —Jeff Wignall

The historic Mission San Xavier del Bac, a Spanish Catholic mission outside of Tucson, was started in 1783, replacing an older mission destroyed by Apache Indians in 1770. Photo from *A Gift of Angels* by Edward McCain.

WHERE TO GO **A PICTURE AND A PRAYER**

Start with a Google image search for "churches" or "missions" for the towns you're visiting, and scan Flickr groups. Here are a handful of great religious venues:

- **ARIZONA:** San Xavier del Bac Mission (the "White Dove of the Desert"). Historically important mission built between 1783 and 1797 by the Tohono O'odham tribe. (www.sanxaviermission.org)
- **CALIFORNIA:** Crystal Cathedral, 12141 Lewis Street, Garden Grove. Spectacular modern steel and glass cathedral. (www.crystalcathedral.org for photo tips, csumyphotoscout.com/2010/03/18/how-to-photograph-the-crystal-cathedral-redo)
- **NEW HAMPSHIRE:** St. Paul's Episcopal Church, 133 Main Street, Lancaster. One of the most photographed churches in New England—simple and perfect. (etpa.dartmouth.edu/index.html)
- **NEW MEXICO:** San Gregorio de Abo, near Mountainair. Mission ruins dating to the early 1600s. (newmexicoculturenet.com/sites/abo.html)
- **NEW YORK:** Cathedral of St. John the Divine, 1047 Amsterdam Avenue, New York City. Widely regarded as the largest cathedral in the world, a Gothic fantasia. (www.stjohndivine.org)
- **RHODE ISLAND:** Touro Synagogue, 85 Touro Street, Newport. The oldest synagogue in America. Public tours for a fee. (www.tourosynagogue.org)
- **TEXAS:** St. Mary's Catholic Church, High Hill. Two hours east of San Antonio. One of the "painted" churches of Fayette County. (www.texasescapes.com/CentralTexasTowns/South/HighHillTexas/High-Hill-Texas.htm)

44 POPULAR PHOTOGRAPHY JUNE 2011

O-Mission

The article about photographing places of worship (Traveling Photographer, June 2011) missed a huge photo op here in San Antonio. I am referring to the San Antonio Missions National Historical Park, which consists of four Spanish missions established by the Franciscans in 1716: Mission Concepción, Espada, San José, and San Juan. Mission Espada also has the Espada Aqueduct, which is a National Historic Landmark. In downtown San Antonio we have the San Fernando Cathedral, the oldest cathedral/sanctuary in the U.S.. And last, but by no means least, there is Mission San Antonio de Valero—more commonly known as The Alamo! I realize the piece was short and could not mention all of the photogenic locations. But if you are going to list Texas, these can't be left out.

Charles N. Lambrecht
San Antonio, TX

Schneider KREUZNACH

New Perspective Control for DSLR & Medium Format Cameras

Until recently, studio & architectural photographers wishing to control perspective, have had to employ a monorail-style view camera. Schneider's PC-TS lenses provide the bridge between the convenience of DSLR & medium format digital cameras, and the performance of a view camera. This superior quality system features Schneider's high-resolution optics and a precise, zero-play mechanism.

Shift laterally up to 12mm /// Tilt at an angle up to 8° Movements can be applied in 30° increments within the 360° lens rotation /// 90mm image circle (DSLR) 120mm image circle (Mamiya) /// No vignetting

Call today for more information on our new PC-TS lenses: Super Angulon f2.8 50mm and the Makro-Symmar f4.0 90mm PC-TS lens for DSLR cameras and the Apo-Digitar f5.6 120mm Aspheric lens, designed for the medium format Mamiya/Phase One System film & digital cameras.

Schneider OPTICS

In the USA: +1 631 761-5000
www.schneideroptics.com

SOMETHING TO SAY? WRITE TO US: POPPHOTO@BONNIERCORP.COM

I'M SURPRISED there was no editor's comment after Ed Wheelock's letter (July 2011) re: mirror vs. EVF. If he were doing action photography such as birds flying, boats sailing, or speedboats, sports, moving pets or kids, it's likely he'd realize that even the newer, better EVFs are no match for a real SLR with a mirror. We'd all like to do without that momentary blackout when the mirror flips up, but at least you can follow fast action with a clear view in between. Hopefully EVFs will advance further, but until they do I'm sticking with the DSLR, complete with mirror. ***Len Lipton***
Norwalk, CT

WHAT HAPPENED to The Guide? Is it gone forever? ***John Cormack***
Old Orchard Beach, ME

EDITOR'S NOTE: *After introducing the Buying Guide online, we decided to reallocate those three magazine pages to features. Look for the interactive version, complete with our star ratings, at PopPhoto.com/buying-guide.*

I WAS HAPPY to see an article on teleconverters in the June issue (Essentials). It gave me insight; I needed to know whether I should buy one. ***Vernon Smith***
Flushing, NY

"GREAT IDEAS to help you think like a photographer" (June 2011)? Geez! I thought I was a photographer! After all, that's why I purchase this magazine. I'm sure you weren't out to insult your readers. However, it is a glaring oversight of which a closer read by the Editor sould have caught this faux pas. ***John Albertson***
Long Island, NY

POPULAR PHOTOGRAPHY

HOW TO CONTACT US
Address your questions or comments on editorial content to Popular Photography, 2 Park Avenue, New York, NY 10016; e-mail, PopPhoto@bonniercorp.com. Published letters may be edited for length and clarity. We regret that we cannot answer all letters. Editorial contributions sent by mail must include return postage and will be handled with reasonable care; however, we assume no responsibility for return or safety of photographs, disks, or manuscripts.

SUBSCRIPTIONS
Phone 386-246-0407 or visit PopPhoto.com/cs for all subscription inquiries. Please allow at least 8 weeks for a change of address; include both your old and new addresses, and if possible an address label from a recent issue. Subscription prices: U.S.: 1 year, $14; 2 years, $28; 3 years, $42. Canada (includes 5% GST) and all other foreign: 1 year, $31.93; 2 years, $55.94; 3 years, $77.94. Occasionally we share our information with other reputable companies whose products and services might interest you. If you prefer not to participate, please contact us at 386-246-0407 or PopPhoto.com/cs.

REPRINTS AND EPRINTS
Please contact Brian Kolb at Wright's Media, 877-652-5295, bkolb@wrightsmedia.com.

THIS PRODUCT IS FROM SUSTAINABLY MANAGED FORESTS AND CONTROLLED SOURCES.

PEFC
PEFC/29-31-58

Novoflex: Castel Focus Racks - most complete range of sizes, lengths, features. Made in Germany.

Wista: 4x5 Field Cameras - in cherry, ebony, rosewood. Made in Japan.

Great Gear,#2.

baLens by BRNO: The White Balance lens cap for optimal color reproduction under all light sources.

Rodenstock: HR Digaron-S 23mm f/5.6. Super wide-angle digital lens. Made in Germany.

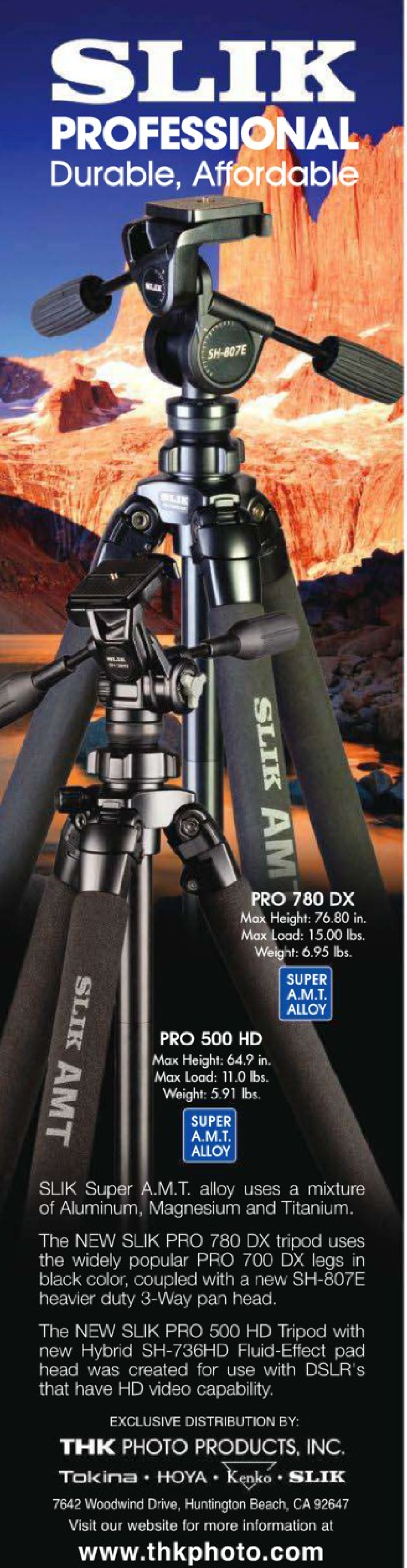
Kaiser: RePro Stand - 60" motorized column w/adjustable camera arm, many more models + accessories. Made in Germany.

Giotto's: Cleaning Kit - small Rocket Blaster, goat's hair brush, microfiber cloth, 10 swabs, solution.

HP Marketing Corp.
Performance and value.
973/808-9010 For dealer list, visit www.hpmarketingcorp.com
a GEPE GROUP company

StoreMags.com - Free Magazines Download in True PDF format

Release: StoreMags & FantaMag


SLIK
PROFESSIONAL
Durable, Affordable
SH-807E
SLIK AMT
PRO 780 DX
Max Height: 76.80 in.
Max Load: 15.00 lbs.
Weight: 6.95 lbs.
SUPER A.M.T. ALLOY
PRO 500 HD
Max Height: 64.9 in.
Max Load: 11.0 lbs.
Weight: 5.91 lbs.
SUPER A.M.T. ALLOY
SLIK Super A.M.T. alloy uses a mixture of Aluminum, Magnesium and Titanium.
The NEW SLIK PRO 780 DX tripod uses the widely popular PRO 700 DX legs in black color, coupled with a new SH-807E heavier duty 3-Way pan head.
The NEW SLIK PRO 500 HD Tripod with new Hybrid SH-736HD Fluid-Effect pad head was created for use with DSLR's that have HD video capability.
EXCLUSIVE DISTRIBUTION BY:
THK PHOTO PRODUCTS, INC.
Tokina • HOYA • Kenko • SLIK
7642 Woodwind Drive, Huntington Beach, CA 92647
Visit our website for more information at
www.thkphoto.com

StoreKeep.com

Blur Buster

Q To avoid blur when shooting handheld, a rule states that the shutter speed should match the reciprocal of the lens's focal length (e.g., 1/200 sec with a 200mm lens). When using this lens with an APS-C sensor with a 1.5X lens factor, would the correct shutter speed be 1/300 sec?

Adrian via Facebook

A *Yes. The reciprocal rule—we'll call it a guideline—is valid only for the full-frame format, or equivalents. To use an extreme example, a normal focal length on a small digital compact is typically around 9mm. Your safe speed at that setting wouldn't be 1/9 sec, but its full-frame equivalent, 1/50 sec. We demote this to a guideline because there are many other factors in getting unblurred shots: Your own hand steadiness, ergonomics of the camera, effectiveness of image stabilization (if present), movement of the subject, and so on.*

Q **SPEEDING CARDS**

Since the price of memory cards can go up dramatically with speed ratings—e.g., 16X, 32X, 64X—it seems you should buy only the fastest that your camera can use. How do you determine this, for, say, my Canon EOS 40D?

Al Gonzalez
Raleigh, NC

A *Your 40D will be able to use any CF card you buy, but you won't get any performance benefit from a faster card when you're shooting. Top memory card speeds are always faster than most camera bodies can write. Instead, you get the benefit of that card's speed when downloading your images to your computer when you use a separate card reader. Keep in mind, though, that faster cards are also often better made, use better grades of memory in them, and come with codes to download recovery software in case you encounter any problems. We suggest that you try something equivalent to SanDisk's Ultra or Extreme cards or Lexar's Platinum or Professional cards.*

Q **COVER GLASS**

By using a clear glass or a skylight filter over my lens to protect it from scratches, could I be reducing picture quality?

Jerry Greenfield
West Palm Beach, FL

A *We've never been big fans of using clear filters for lens protection. Any added glass always has the potential to degrade images, either through surface reflections or flaws in the glass. The risk is minimal, though, if you use multicoated filters from one of the reputable filter manufacturers. It also helps to use a lenshood to reduce reflections off the filters.*

TIP FROM A READER

One of the first shots on any memory card should be of the owner's name, address, and phone number. These small cards are lost easily. With any luck, a card with this kind of identification could be returned to the owner.

Jim Simko
Kettering, OH

Advertisement

storedkeep.com

Tamron SP 17-50mm f/2.8 Di II VC:

Master of Light

Capture your world in exquisite detail. At any time of day or night!

© ANDRÉ COSTANTINI

Thanks to its ultra-wide f/2.8 maximum aperture over the entire 27–78mm-equivalent focal-length range this amazingly compact, lightweight, wide-angle-to-medium telephoto zoom lens for APS-C-format DSLR cameras delivers unmatched shooting versatility and unsurpassed low-light performance. Because of its enhanced light-gathering ability you can capture vivid natural looking images at night, indoors or in deep shade, maintaining the mood by using available light. You can freeze fast action at higher shutter speeds and use lower ISO settings and create vibrant pictorial effects in portraits and people pictures by taking advantage of its shallow depth of field and beautifully smooth bokeh at its widest apertures.

The advanced optical design of the Tamron 17–50mm f/2.8 VC employs aspheric elements, Extra Refractive (XR) Glass and internal focusing (IF) to deliver ultra-high resolution and extreme sharpness plus ultra-low distortion, resulting in image quality of the highest professional caliber. This unique lens also stops down to f/32 for easy shooting in brilliant sunshine or for extending depth of field to create breathtaking scenic images. And it focuses down to 11.4 inches (1:4.8X) over its entire focal-length range for stunning close-ups and frame-filling headshots.

The crowning feature that takes all these impressive capabilities to an even higher level is Vibration Compensation (VC), Tamron's exclusive built-in, tri-axial image stabilization system (available in Canon- and Nikon-mount versions). VC virtually eliminates the effects of camera shake in the vertical, horizontal and diagonal planes, providing up to a 4-stop advantage in achieving crisp, critically sharp handheld pictures at slower shutter speeds. Put it all together and you can see why this remarkable lens is the perfect complement to any serious shooter's Digital SLR system—and the perfect picture-taking companion for travel, family events, sports action or simply creating extraordinary images on the fly.

* $50 Mail-in rebate on model A005 when purchased from a Tamron USA authorized retailer. See website for list of dealers and rebate rules.

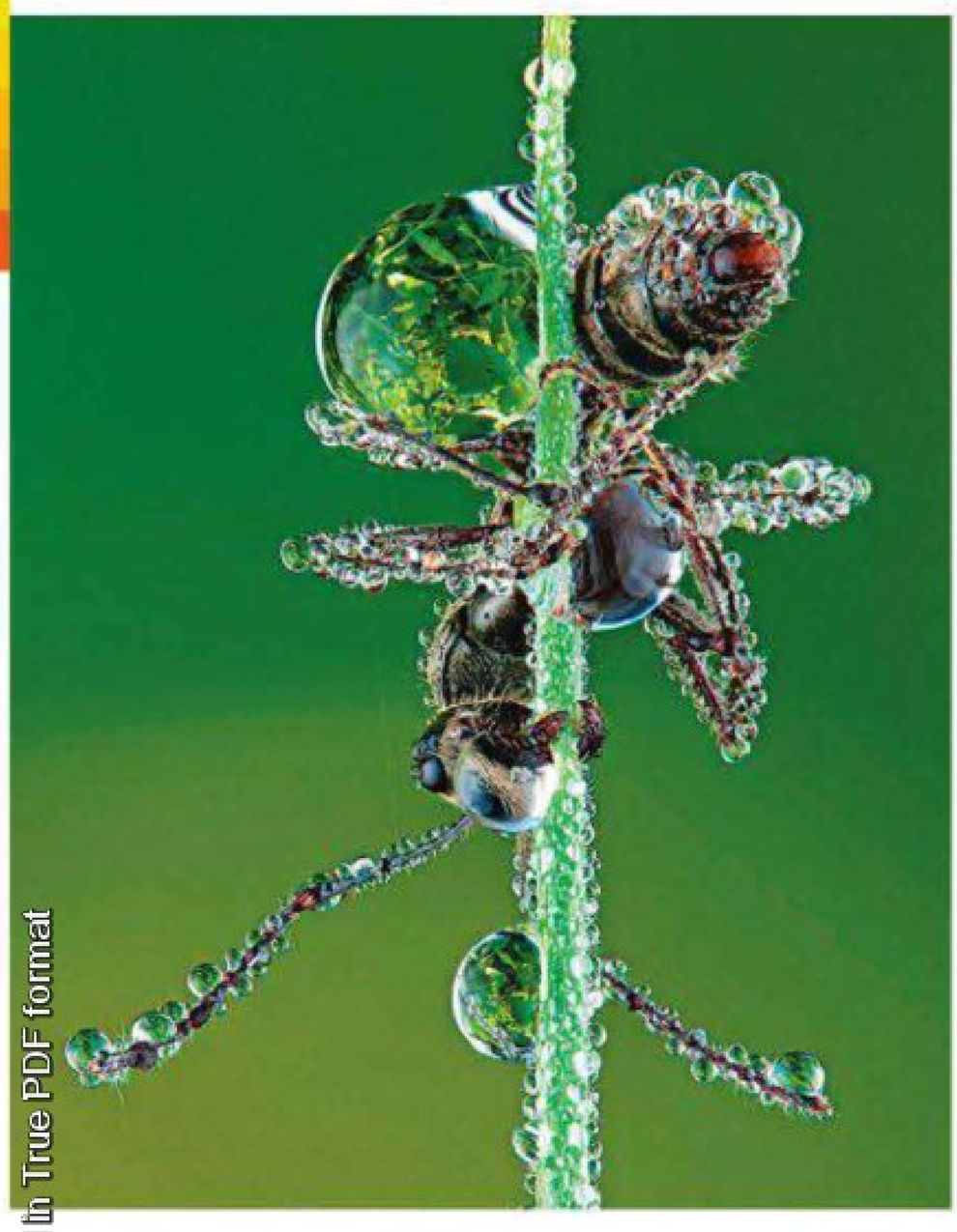
For more information, visit www.tamron-usa.com

TAMRON

Colorful Scenes

This month's winners all shot photos with one dominant tone

MONTHLY PHOTO CONTEST
Want to enter? Get the official rules and upload your images at PopPhoto.com/contests.



3rd Place $100 Prize

NICKY BAY, 33, GAME STUDIO MANAGER, SINGAPORE

"I captured this image in tall grass at the entrance to a park in Singapore. Ants infected by a mind-controlling, parasitic fungus called *Cordyceps unilateralis* climb to the tips of the grass blades and cling on until the end of their lives; in early morning dew, they make a great photo subject. I wanted the subject, dew, and the refracted backdrop in the dew all to be in focus, so, using a Wimberley Plamp to hold the base of the leaf still, I took multiple exposures. Six of them composited later in focus-stacking software made a glittery wrap of morning jewels." (sgmacro.blogspot.com)

TECH INFO: Tripod-mounted Nikon D80 with 180mm f/3.5 Tamron lens and two Nikon SB-600 Speedlights; 1/40 sec at f/16, ISO 400. Composited in Zerene Stacker.

2nd Place $200 Prize

SUDIP ROYCHOUDHURY, 25, PHOTOGRAPHER, KOLKATA, INDIA

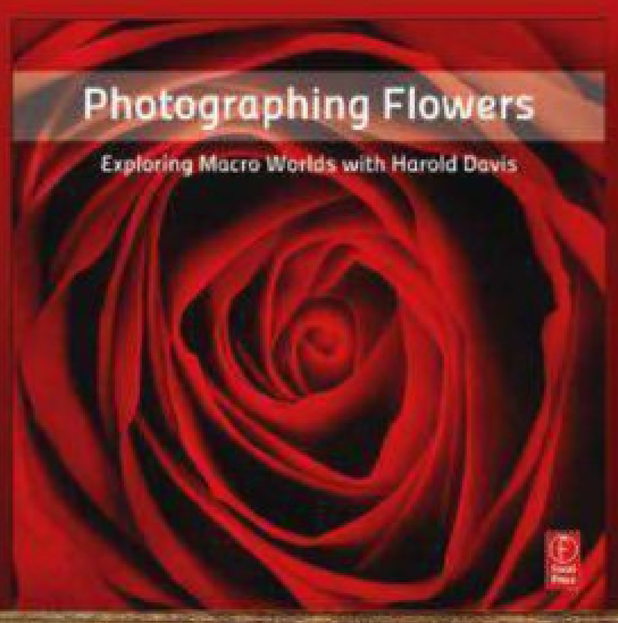
"The Pushkar Fair, in Rajasthan, India, is one of the world's biggest camel fairs. Camels are bought and sold in large numbers, and I took this photograph at dusk as the traders brought their animals in. It had taken me a while to decipher what route they might arrive on; the camels and traders appeared just as light was fading, approaching quickly and filling my viewfinder as I composed and shot in burst mode." **TECH INFO:** Nikon D200 with 18–135mm f/3.5–5.6 Nikkor lens; 1/400 sec at f/8, ISO 400. Edited in Adobe Photoshop CS3.

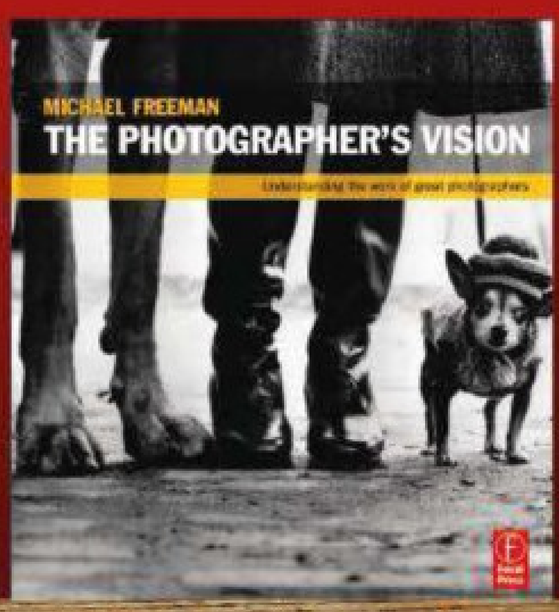
Click to view this PDF in True PDF format
StoreMags.com - Free Magazines Download
Release: StoreMags & FantaMag

StoreMags.com

educate yourself

WITH THE FOCAL MASTERS





Photographing Flowers
By Harold Davis
$29.95

Capture stunning macro floral images with this gorgeous guide by acclaimed photographer Harold Davis.

Photographing Childhood
By LaNola Stone
$29.95

Learn the secrets to making sure you don't miss a single photo opportunity in your child's life!

The Photographer's Vision
By Michael Freeman
$29.95

Acclaimed photographer Michael Freeman examines the work of photography's greats.

*Visit **focalpress.com/michaelfreeman** for a list of included photographers.*

Focal Press

Creativity has an endless shelf life.

Focal Press Books are available wherever fine books are sold or through your preferred online retailer.

focalpress.com

StoreMags.com - Free Magazines Download in True PDF format

1st Place $300 Prize

BILL ALKIRE, 61, BUSINESS CONSULTANT, OLYMPIA, WA

"I've photographed down in Baja, Mexico, many times, and the scenery and wildlife never disappoints. I took this photo out on a marlin-fishing boat out of Cabo San Lucas on the Gulf of California. With bait in the boat as well as in the water, we were at no loss for birds circling overhead, and the photo ops were better than the fishing. Returning to port, our deck hand dumped unused bait in the water and threw some in the air for the pelicans, who were waiting to catch the fish on the fly. The boat was moving from side to side as I composed and let Matrix metering work its magic."

TECH INFO: Nikon D7000 with 18–105mm f/3.5–5.6G Nikkor lens; 1/400 sec at f/10, ISO 320. Edits made in Apple Aperture 3.

Release: StoreMags & FantaMag

StoredMags.com

Really Right Stuff

your camera support experts

ROCK SOLID

CARBON FIBER TRIPODS

100% Made in the USA

Strength. Functionality. Aesthetics. We value each of these with equal importance. In designing the Versa Tripod, our goal was to create an intuitive, almost second nature usability, allowing you to focus on your passion, not your gear. It will always perform, always hold sure, and always be really right. **Order directly from www.ReallyRightStuff.com**

Really Right Stuff

Release: StoreMags & FantaMag

StoreMags.com - Free Magazines Download in True PDF format

StockMag.com

HOW

EXPERT TIPS AND TECHNIQUES FOR BETTER PHOTOS

BRING OUT THE BEAUTY IN CURVACEOUS SUBJECTS 40

CAPTURE DANCERS IN THE DARK 42

MASTER THE ART OF TONING 44

48

CREATIVE THINKING

IN VOGUE

How a photographer finds her inner Avedon

HEATHER KEY

IT'S EASY TO see a fashion photo as being all about sartorial style, but equally important is how a picture's mood can sell that style. Lighting and gesture work together to pull it off. Dallas-based fashion photographer Heather Key explains that mood is the beginning of everything, and that there's no secret, really: It all starts with the people you're working with.

"I wanted the model to recreate a character," Key says about a shoot she did for her own portfolio last year. "I was inspired by Richard Avedon's shots of supermodel Stephanie Seymour. She was this strong, bad-ass woman, and I wanted to make [pictures] that were as dark and beautiful as she, and also kind of strange."

Key shot with a Canon 24–70mm f/2.8L lens on an EOS-1Ds Mark III, and exposed for 1/160 sec at f/10, ISO 400.

Key enlisted a trusted hair-

storek88.com

and-makeup artist and a stylist to share in the interpretation. By concerning herself only with setting the background, lighting, and general mood, Key left room for others to bring their own sense of Seymour and Avedon to the project. The stylist found a sophisticated dress and blouse combination based on a dark pattern with a splash of red. The hair-and-makeup artist spent two hours creating the look, adding numerous hair extensions. (In fact, the hair was so heavy that Key had to use four hair fans on the set, two in front and two in back, to get the flowing look she wanted.)

To keep everyone attuned to her vision, Key made large reproductions of Avedon's work and hung them around her studio.

For light, Key used two Profoto D4 powerpacks and heads. One head fired through a Chimera Strip Lightbank about 2 feet from the model's right, and the other was mounted above her on a boom with a standard reflector and a 30-degree grid spot. The set was only about 6 feet wide by 4 feet deep. To get the mannequin look in the skin, Key bumped contrast up 10 to 15 percent and brought down saturation 20 percent.

The whole project lasted six hours, and it's clear Key's team was dedicated to the result. Keeping the energy up throughout was critical, so Key tapped into music site Pandora.com for a continuous groove. "I always try to keep the mood very relaxed, and I try not to say too much," Key says. "My models should feel free to explore whomever they can become." —*Laurence Chen*

Verona Tone

Split exposures for more detail

FIX IT FAST

MITCH KOEPP/WWW.MITCHKOEPP.COM

Mitch Koepp of Chicago made this shot with a Canon EOS 7D with 15mm f/2.8 Canon Fisheye. Exposure, 1/60 sec at f/11, ISO 160. The 7D's 1.6X lens factor crops out much of the curvy distortion at the edges of the frame.

LIKE MANY VAST cityscapes captured at dawn or dusk, Mitch Koepp's view of Verona, Italy, has a common earth/sky mismatch. Here, while both the ground and sky are a little too dark, it's the ground that needs more brightening. Our goal? To improve exposure without it looking fake.

Starting with the RAW file, we made two conversions in Adobe Camera Raw. We added Contrast and Vibrance in the sky, and shifted the white balance toward yellow; for the ground, we lightened it overall, increased contrast with Curves, and added Fill Light and Clarity. We then combined the two in Adobe Photoshop CS5. For a richer sun, we cloned in yellow from elsewhere in the sky. It looks a little fake, but is less distracting. Finally, we cropped most of the tree at right. Total time fixing: 15 minutes.

—Dan Richards and Debbie Grossman

PHOTO GLOSSARY **NEUTRAL DENSITY**

Usually used in reference to a lens filter (i.e., a neutral density or ND filter), this term describes an optical device or mechanism that decreases light transmission (usually to a camera's imaging plane) without affecting the color temperature of the light. Because all light wavelengths are equally attenuated, its effect is called neutral.

Lens-mounted ND filters, which are gray in appearance, are calibrated in full or partial stops and let photographers achieve correct exposure while using longer shutter speeds (to blur cloud motion in a landscape, for example) than would be possible without the addition of neutral density. Similarly, their effect can allow the use of larger lens apertures to introduce shallower depth of field than would be possible without using an ND filter.

POPULAR PHOTOGRAPHY presents

SONY make.believe

digitaldays Photography & Video Workshops Experiences

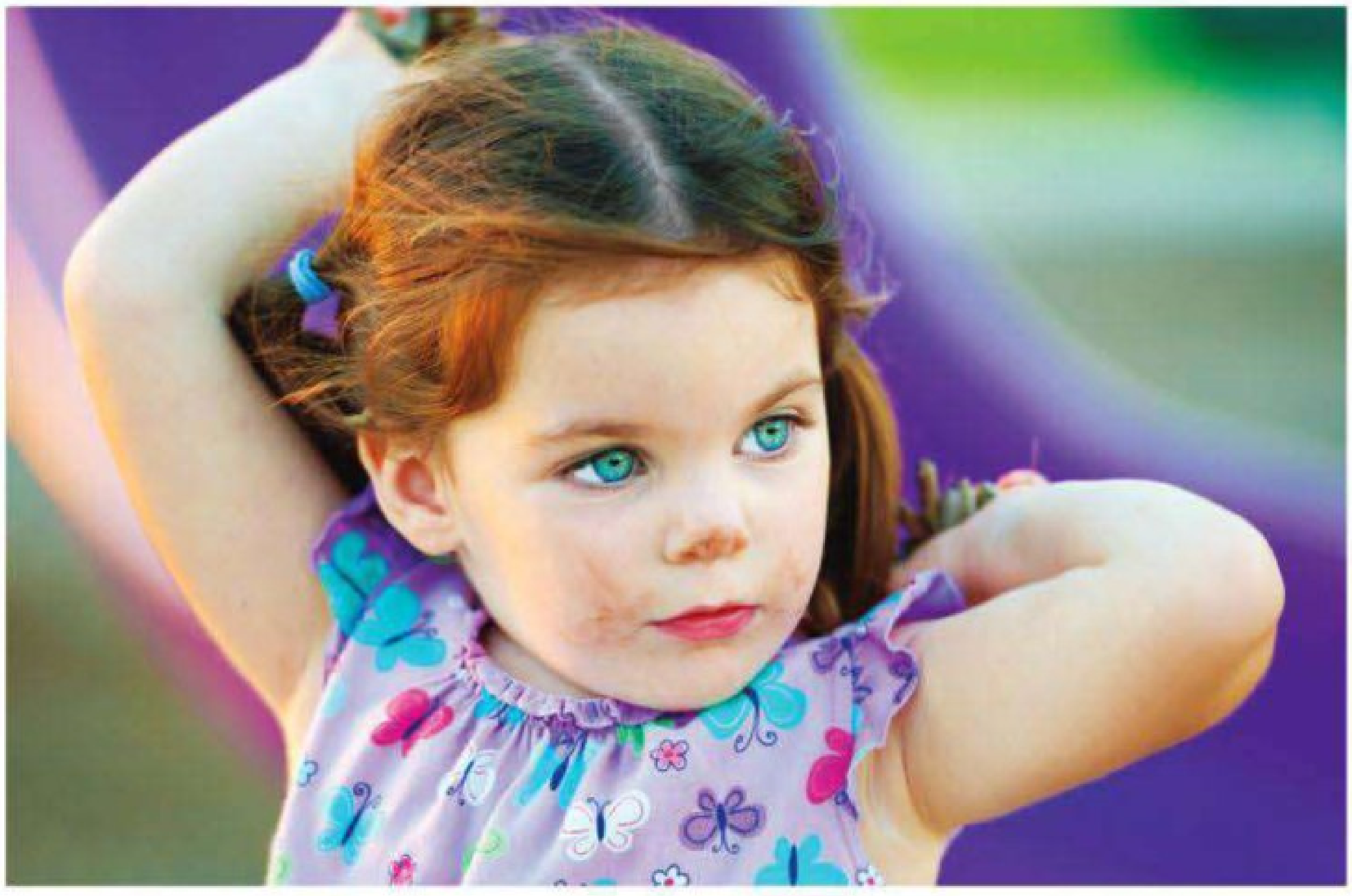
Kimberly Maggard

Occupation: Professional photographer

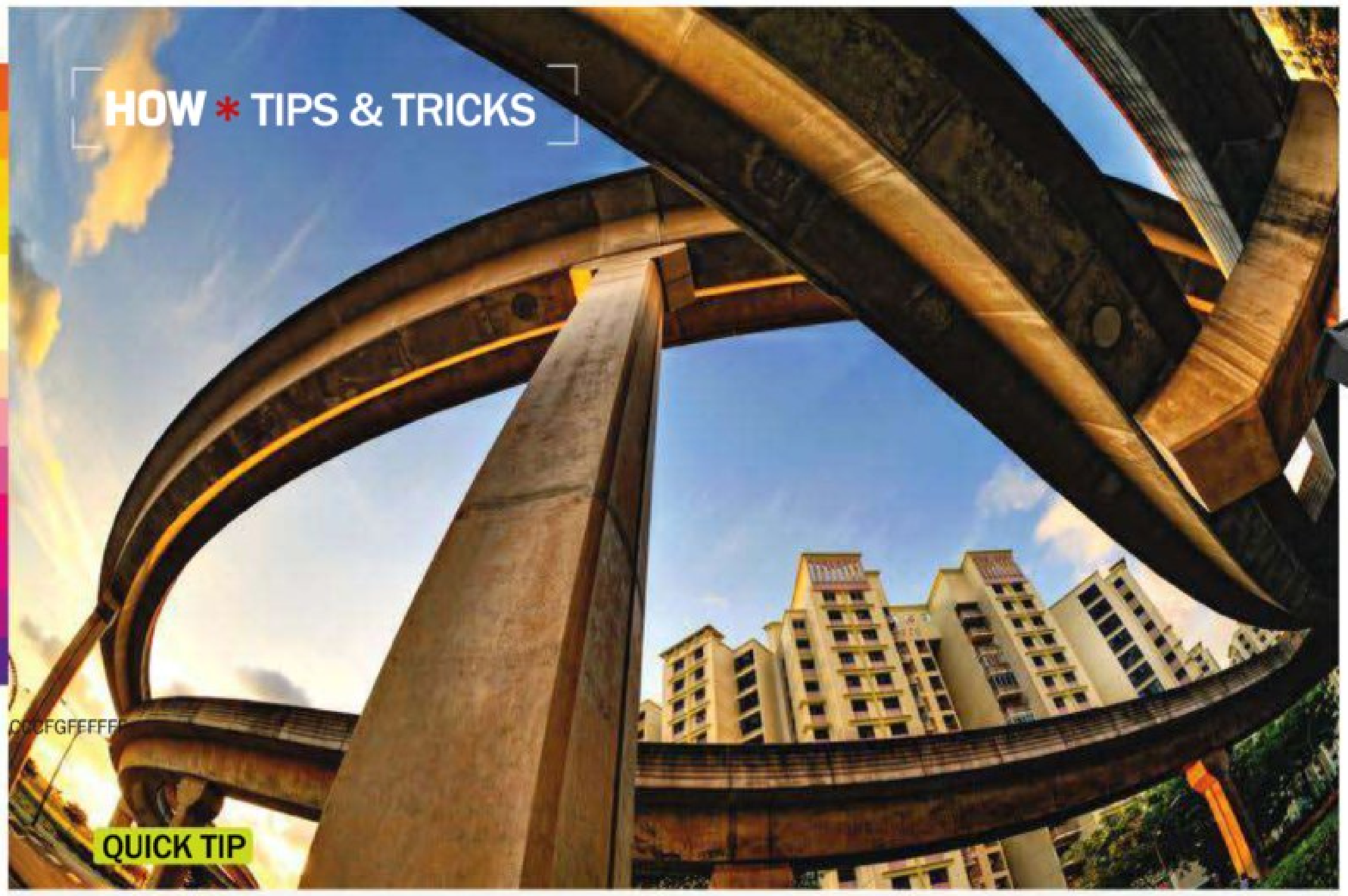
Workshop: Orlando, FL

An avid picture-taking mom with a passion for photography, Kim Maggard realized she needed a better camera when her kids got into high school sports, and she acquired a digital SLR. When other parents saw her work they implored her to take pictures of their families, so she started a small business that's blossomed into a profession. "I'm now a full-time pro and loving it!" she exults. "And the Digital Days experience has been the decisive factor in launching my career. Right now I'm concentrating on seniors, engagements and weddings—plus boudoir, which lets me use my talent to make women of all ages and sizes feel beautiful, playful and sexy, but with dignity and elegance."

"The Digital Days experience has been the decisive factor in launching my career."



"I had always used my camera in Auto mode," Maggard recalls, "but once I attended a Digital Days workshop, I was able to take full control. Friendly instructors explain complex concepts such as depth of field and portrait perspectives using simple examples, and you learn an amazing amount very quickly. The immediate hands-on experience of using what you just learned means you don't have time to forget! Shooting models in controlled lighting situations and with constructive critiques help you take your images to the next level. I was amazed at how much better my work was at the end of the workshop, and that's what motivated me to turn pro. I'm definitely signing up for the next Digital Days in my area. There's no end to the learning process, and the passion and camaraderie make it a unique, fun experience."



QUICK TIP

Fish Tale

For really curvaceous curves, try a fisheye

THE CITYSCAPES in Chin Boon Leng's Flickr stream (flickr.com/photos/toonmanimage) offer more than 100 colorful and evocative depictions of urban Southeast Asia. Among this Singapore native's most successful techniques: framing background subjects within the lines created by bridge trellises, columns, highway overpasses, and, as pictured here, monorail tracks.

His framing technique is made cool with lens selection—a Sigma 15mm f/2.8 fisheye. By placing slightly curved lines at the edges of his frames and then shooting with a fisheye, Chin emphatically bows out the lines, adding a dynamic energy and sweep. His framing elements do more than frame: They exaggerate linear movement, while embracing center-frame subjects in a visually dynamic bear-hug.

Moral? Add a fisheye lens to your optical arsenal. Sure, it can sometimes produce a corny, fun-house-mirror-like distortion. Used with sensitivity, though, the extra sweep that it brings to lines along an image's edges can contribute more than distortion for distortion's sake. *—Peter Kolonia*

CHIN BOON LENG

In addition to the Sigma 15mm f/2.8 fisheye, Chin used a Nikon D700 for this Singapore street scene, exposing for 1/200 sec at f/7.1, ISO 200.

What's This?

Macro Focusing Rail

▶**What it does:** Enables macro focusing by minutely adjusting camera position rather than focusing via the lens.

▶**Why use it:** Moving camera and lens together permits more precise focusing, which doesn't require you to touch the rig and so is less jarring than lens-based focusing.

▶**Which to buy:** Look for units such as the Adorama Focusing Rail above ($70, direct) that offer forward, backward and lateral movements. Also shop for dual quick-release platforms for both camera and tripod.

30-SECOND SOFTWARE

ADDING A DROP SHADOW TO TEXT IN ELEMENTS 9

Want to jazz up your text? It's easy in Adobe Photoshop Elements 9. Once the text is in place, select the text layer, and in Full Edit mode, go to the Effects panel, click the Layer Styles button—it's the one second from the left—and select Drop Shadows from the drop-down menu. Click the Style button of your choice and hit Apply. To fine-tune the drop shadow, double click the Style Icon (fx) in the Text layer. Here you can change the lighting angle, size, color, distance and opacity. If you're feeling adventurous, select Glow, Bevel, and /or Stroke for additional effects. Click OK, go to Layer > Flatten Image and you're done! *—Theano Nikitas*

THEANO NIKITAS

StoreMags.com - Free Magazines Download In True PDF format

Release: StoreMags & FantaMag

The new Sunpak Pro 423PX tripod.

A perfect match of our ultra-fast pistol grip ball head and super-light carbon fiber legs.

Presenting the Sunpak Pro 423PX, the perfect complement to your new camera. Finally, you can follow and shoot action quickly, surely, intuitively. No knobs. No handles. No fumbling.

- Super-fast auto-locking pistol grip ball head.
- Rotating platform with video indexing pin.
- Magnesium chassis with leg angle adjusters.
- Three high-visibility bubble levels.
- Lightweight, ultra-strong carbon fiber legs.
- Oversize user-adjustable flip-lever leg locks.
- 15.4 lb capacity and 65.75″ maximum height.
- Limited lifetime warranty. And more!

The Sunpak Pro 423PX. Built for professionals. Priced for everyone else.

SUNPAK®
sunpak.com

Available at: BEST BUY · B&H PHOTO · VIDEO · PRO AUDIO · WOLF CAMERA & IMAGE · KITS CAMERA & IMAGE · RITZ CAMERA & IMAGE · CAMERA & IMAGE · UNKLE'S CAMERA & IMAGE · ADORAMA MORE THAN A CAMERA STORE

StoreMags.com - Free Magazines Download in True PDF format

Night Moves

StoreMags.com - Free Magazines Download In True PDF format

Make a photo look like a music video

THE MAIN problem with lighting a large area at night? Often, it's getting your lights close enough so their output can reach your subjects with adequate power. For Thomas Chadwick, a pro who specializes in portraits, sports, and stop-action photography, the answer was simple: He placed his main light source (a backlight) right in the middle of his set, where it could be seen in almost every shot he took—except the final version, shown here.

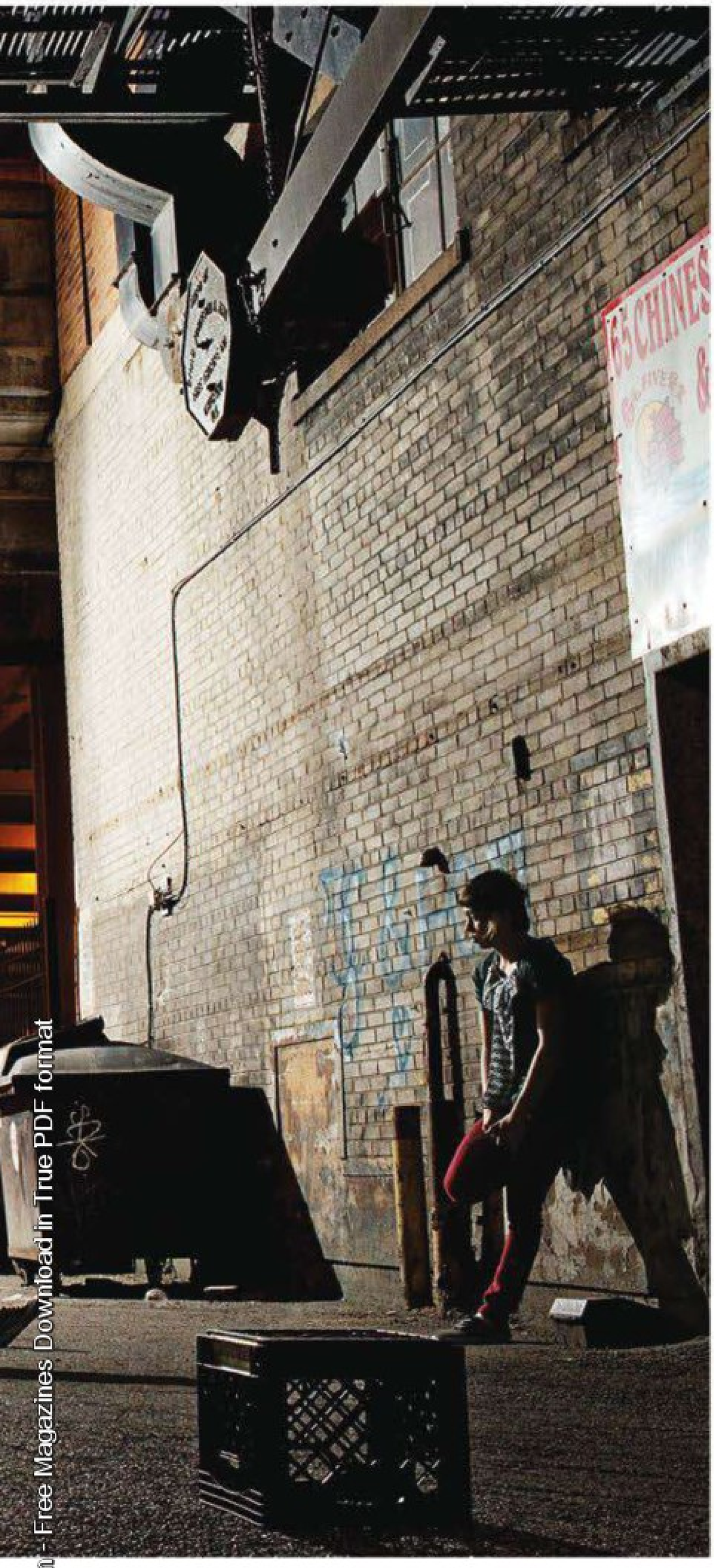
In October 2010, the Chicago shooter took on a personal project of photographing a professional breakdancing group. His first task was finding a background. He wanted a stage-like location with wings and a proscenium arch that would telegraph the group's theatrical ambitions. "I wanted a gritty, quiet, but dramatic site, with its own interesting ambient light," says Chadwick. The perfect set would be a deserted, slightly threatening, urban scene with street cred. Shooting after dark would add to the sense of menace.

For more of Chadwick's action and portrait photography, visit his website, a-photographer-called-Thomas.com.

To create a natural lighting scheme, Chadwick positioned his main light high on a lightstand almost directly facing the camera. He wanted its broad,

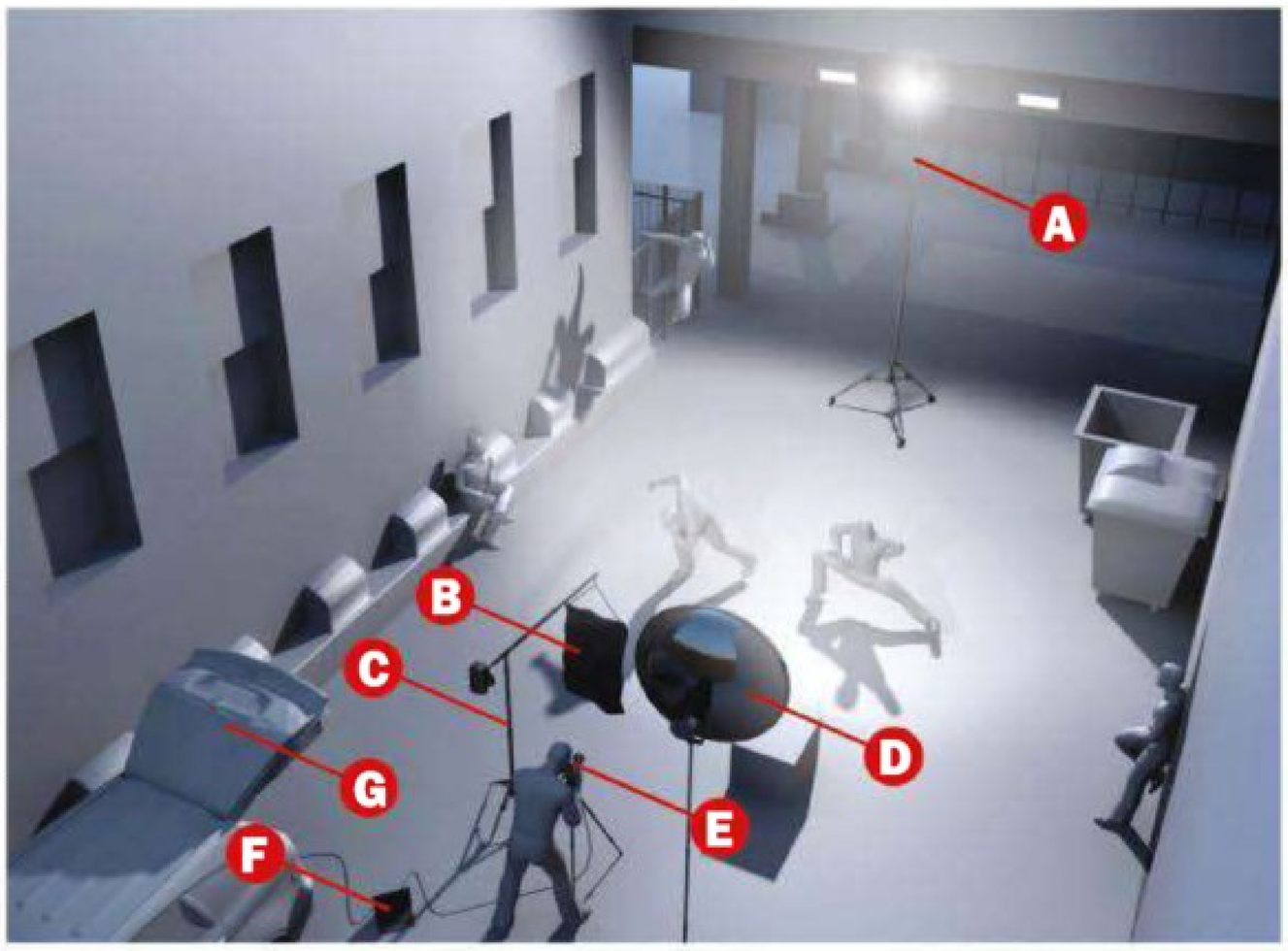
THOMAS CHADWICK

Release: StoreMags & FantaMag



LIGHTING A SET AFTER DARK

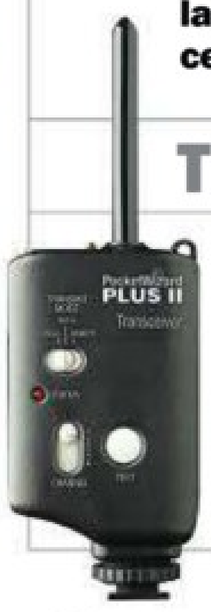
SIMPLE — COMPLEX



KRIS HOLLAND/MAFIC STUDIOS (ILLUSTRATION)

Thomas Chadwick backlit each breakdancer here with a Profoto Pro-7b battery-operated powerpack and 7B lamphead (with 7-inch reflector) that he mounted on an Avenger lightstand (A). He fired the strobes with PocketWizard Plus II flash triggers. To create a strong edge light around each figure, he re-aimed the light between exposures, hence the varying shadow angles. He prevented flare from the backlight by suspending an 18x24-inch Matthews flag (B) from an Avenger 1 C-stand and boom (C). Minimal frontlighting came from a Profoto beauty dish (D) and a second 7B lamphead/powerpack combo. For instant feedback, Chadwick tethered his Manfrotto tripod-mounted camera (E) to a laptop (F) powered from the battery of a nearby car (G). The center-frame light and stand he later erased in editing.

THE GEAR



Pocket-Wizard Plus II transceiver **($170, street)**

Profoto 7-inch reflector **($152, street)**

Avenger Black Lightstand **($135, street)**

bright output to suggest that the dancers were backlit by the existing lights mounted underneath the bridge that formed the proscenium of this theatrical space. "My goal was to replicate those lights, but with a strobe that could freeze the dancers' motion," he explains.

The difficulties in this setup were twofold. First, the main light cast its beam into Chadwick's lens, creating "massive" amounts of flare, he says. To eliminate it, he placed a large black flag between the light and camera position, shielding the lens and erasing any hint of flare.

Chadwick used a Canon EOS 5D Mark II and 35mm f/1.4L Canon EF lens. He made eight exposures of this scene, most at 1/8 sec and f/14, ISO 1600.

Second, his main light and its stand were obviously visible in the picture. Not good. To solve this problem, he shot a separate "base" exposure of just the background (without main light or dancers). Then by layering images in Adobe Photoshop CS5, he simply "erased" the light, stand, and any glare created by its spread.

The shot required eight exposures in total, which Chadwick composited in Photoshop. Most were shots that froze each individual dancer in midstep.

And, yes, the photographer has a tip for readers who want to attempt a similar after-dark, urban tableau: "Watch out for the king-size rats," he says, with a laugh. —*Peter Kolonia*

StoreMags.com - Free Magazines Download in True PDF format
Release: StoreMags & FantaMag

SIMPLE ▲ COMPLEX

StoreMags.com - Free Magazines Download in True PDF format

Toning Black&White

Tips for selectively shifting tones in digital photos

COLORLESS black-and-white images are beautiful, but sometimes it's nice to add a little bit of tone. By adding color to your b&w photos, you can enhance their expressive qualities.

Historically, photographers added color by choosing specific materials when they made prints. Different papers and toners created different looks for silver gelatin prints. Processes like platinum and cyanotype created warm-toned images or cool-toned prints. In addition to its aesthetic impact, toning could enhance the longevity of a print. Color could be added selectively by hand, not to mention many other alternative processes.

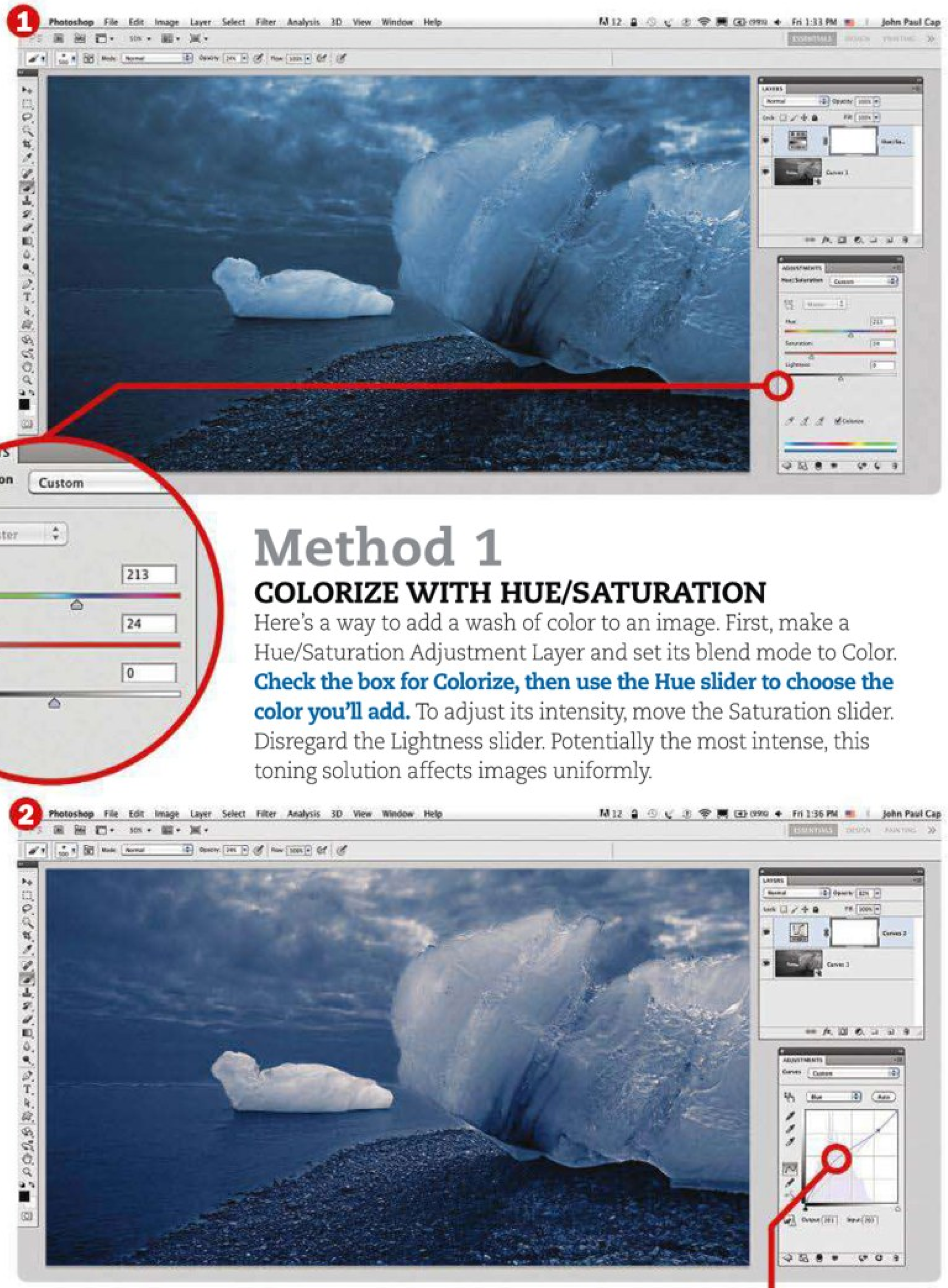
Most image editing programs come with presets for applying monochromatic tonal shifts. Some are adjustable, many are not.

These days, you can add color to your black-and-white digital images in virtually unlimited ways. Sure, the choices before you can be dizzying. Fortunately the techniques are simple, and the experimentation process for determining which tone qualities work with specific images is easy and fun. Here are five go-to ways for bringing color back into monochrome images in Adobe Photoshop.

— John Paul Caponigro

JOHN PAUL CAPONIGRO

Release: StoreMags & FantaMag



Method 1

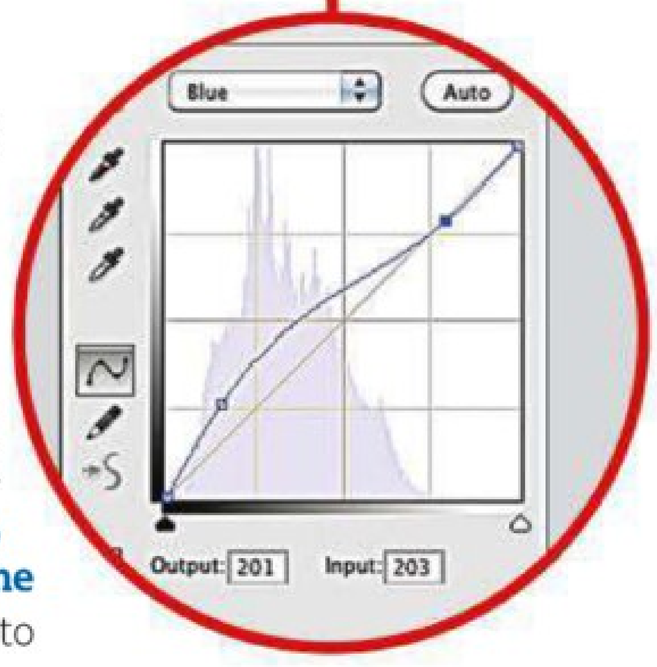
COLORIZE WITH HUE/SATURATION

Here's a way to add a wash of color to an image. First, make a Hue/Saturation Adjustment Layer and set its blend mode to Color. **Check the box for Colorize, then use the Hue slider to choose the color you'll add.** To adjust its intensity, move the Saturation slider. Disregard the Lightness slider. Potentially the most intense, this toning solution affects images uniformly.

Method 2

SPLIT-TONE WITH CURVES

Use this technique when you want to add two different tones—one for highlights and one for shadows. Make a Curves Adjustment layer and set its blend mode to Color. Then use the pull-down menu to choose the Blue Channel rather than RGB. **Make a subtle S-curve, lifting the shadows and pulling down the highlights.** This will bring a blue tone into your shadows and blue's opposite, yellow, into your highlights.



F.Y.I. ABOUT THE WRITER

John Paul Caponigro, author of Adobe Photoshop Master Class and the DVD series R/Evolution, is a fine-art photographer and expert on digital printing, who also lectures and teaches workshops. For more of his digital imaging techniques and his free e-newsletter *Insights*, visit www.johnpaulcaponigro.com.

Choose the Red Channel in Method 2 to tone shadows red and highlights green.

StoreMags.com - Free Magazines Download in True PDF format
Release: StoreMags & FantaMag

Method 3

BRING BACK SOME ORIGINAL COLOR

As an alternative to converting a color image entirely to black-and-white, consider desaturating overall color until you have a subtle wash of tone. **Using a full-color photo, create a Black & White Adjustment Layer, and move the sliders until you like the conversion.** Then reduce the opacity of the Black & White adjustment layer to restore a trace of the image's original color.

Method 4

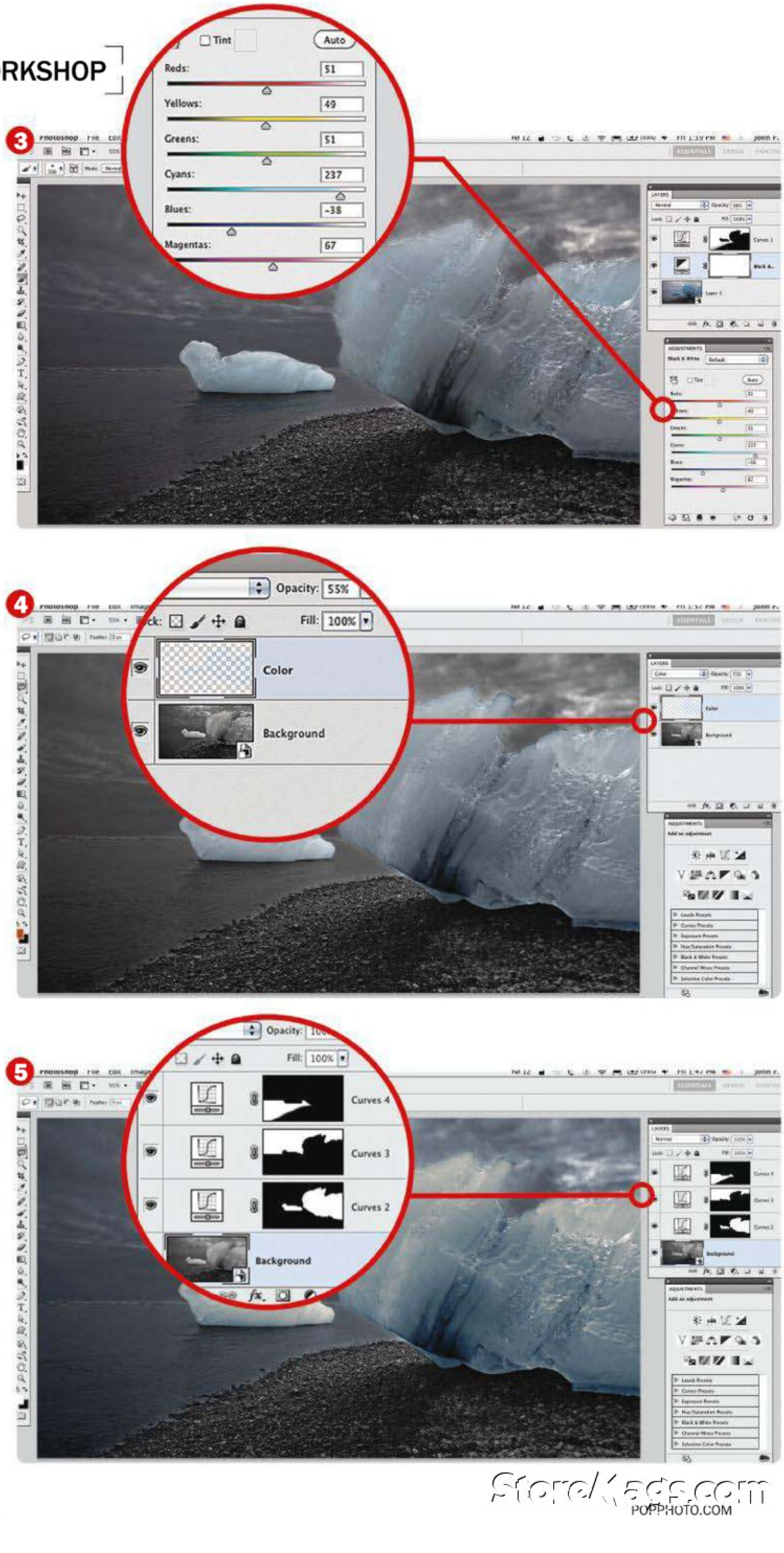
ADD COLOR BY HAND

Here's a way to add any color you like to any area of your image. Make a new, blank layer, and set its blend mode to Color. **Grab a soft-edged brush, and double-click on the foreground color in the toolbar to choose the tone you want.** Paint it in where you want it. If the color is too intense, reduce the opacity of the brush (not the layer) to control the effect. If you find you've built up too much color, use the Eraser tool at any opacity to reduce or remove it.

Method 5

SELECTIVE TONING WITH MASKS

The prior four methods can work even better when combined, using masks. **Click on a layer or adjusment layer to select it, then click the mask icon at the bottom of the Layers panel to add a layer mask.** With the mask selected, paint on your image with a soft-edged black brush to hide a previously applied tone effect; use a white brush to restore it. Vary brush opacity as needed.



POPPHOTO.COM

StoreMags.com

EAT LUNCH WITH THE COOL KIDS. SHOP WITH THE GEEKS.

Canon

Canon EOS REBEL T3i
18 MP 3.0" LCD Digital SLR
Camera with 18-55IS II Lens
Search Newegg: 30-120-507

5-Egg Rating

See more at:
www.newegg.com/canon

Newegg.com 16 Million+ Geeks, 2 Million+ Reviews.
Come for the great reviews. Buy for the great prices.

TAKE IT FROM A GEEK.℠

©2000-2011 Newegg Inc. All rights reserved. All third party logos are the ownership of the respective owner.

newegg.com®

Two for One

Double the impact of your photos by making diptychs

CLAIRE BENOIST is a Brooklyn, NY, pro who contributes product photography to this (and many other) publications. But she also likes shooting flowers: "Nothing comes close to natural forms for sheer beauty," Benoist says. In fact, she likes flowers so much, she often can't decide which of her many floral studies to retouch, print, mat, and frame.

Her solution? Presenting flowers as pairs in the form of a diptych. This technique of doubling up pictures proves that reproducing similar subjects together can add up to more than the sum of the parts. Matted and framed as one, each image can comment on the other, deepening a viewer's understanding and appreciation of both—a visual one-two punch.

"I'll often think about images as doubles. It's how they're displayed in my portfolio, in books, and, sometimes, website," says Benoist.

"I didn't shoot these similar peonies as a diptych, but I liked both so much that I retouched and now present them together," she adds. "My decision usually happens in editing. I look for color combinations that match or complement each other nicely, or I sometimes base the decision on form or subject matter."

Whether you shoot two subjects together or pair them later, give diptychs a try. *—Peter Kolonia*

Exposing for 1/125 sec at f/16, Benoist shot both peonies at ISO 200. See more of her work at www.claire benoist.com.

CLAIRE BENOIST

storeKage.com

For her floral diptych, Benoist mounted an 80mm f/2.8 Hasselblad lens (A) on a Hasselblad H3DII-39 body (C). She backlit each flower with a Broncolor Pulso G strobe head powered by a Grafit A4 pack (B).

Step 1

Plan for duos. Unless you have a system that lends itself to diptychs (as Benoist does), begin with the intent of producing two images to display together. This means finding complementary subjects, lighting and composing them similarly, then printing them to scale with carefully matched color palettes.

Step 2

Wrangle a subject. Flowers work well for diptychs. "Choose many of them, so you have subjects to play around with," says Benoist. "Practice on the less perfect ones, and then, when you've ironed out the shooting details, bring out the true beauties."

Step 3

Lock in imaging variables. After you've nailed composition, lighting, and exposure for the first photo, shoot the second under the exact same conditions. Use a sturdy tripod to hold the camera in place, and maintain the same light output and distance between shots. "Don't blow out the highlights, especially if you're shooting white flowers or against a white background," Benoist cautions. "Use the highlight eyedropper in your image editor to help you keep whites in the 245–252 range." And work fast, because flowers fade quickly under bright lights.

Final Step

Lock in output variables. Output diptych components using the same stringent controls that you shot with. Make prints with the same printer with the same inks on the same paper, preferably in the same work session. Absolute matching of subject treatment, color, and scale are critical.

StoreMags.com - Free Magazines Download In True PDF format

Release: StoreMags & FantaMag

StoreKeep.com

BEASTS IN B&W

Think "wildlife" and you'll likely think "color"—vivid plumage, multitone fur, brilliant scales, all against backdrops of verdant green and sky blue. So naturally everyone shoots wildlife in color. Want to set your photography apart from the crowd and get images that can be even more compelling? Lose the color!

Text and photos by Paul Marcellini

WHITE RHINOCEROS, LAKE NAKURU NATIONAL PARK, KENYA
Paul Marcellini used a Canon EOS 5D Mark II with 100–400mm f/4.5–5.6L Canon EF IS lens to capture this rain-soaked rhino. Exposure, 1/250 sec at f.5.6, ISO 800.

StoreMags.com

IT'S ALL the rage these days—particularly in nature shooting—to crank up color saturation to make photos stand out. But while vivid colors certainly catch the eye, sometimes taking the saturation in the other direction can have just as much, if not more, impact.

When you drain the color from an image, it allows the eye to focus on form, textures, shapes, and composition. With wildlife photography, you can use monochrome to highlight the patterns of an animal's fur or the textures of its skin, and to turn a distracting background into a neutral gray. Probably the biggest advantage of black-and-white is that it gives you a far greater leeway for exploring tonality. Viewers have certain expectations, for example, of how intense or what shade of yellow a lion should be. But in a monochrome image, you gain the freedom to choose to render the lion in high-key, or brooding dark, or anywhere in between, without making it appear as a grand departure from reality.

Years ago, when color film came onto the scene, black-and-white imaging began to fade in popularity—especially in wildlife photography, with its emphasis on naturalism. But monochrome has returned with a vengeance with the advent of digital. The digital camera's most powerful tool here is RAW capture, a format that allows you to "develop" images in a wide variety of color palettes—or with no color at all—from the same file.

Seeing in B&W

So many times I hear people say, "The image didn't work in color, so I tried it in black-and-white." This tactic can sometimes salvage an image, but to create successful b&w images consistently, you need to learn what to look for.

Contrast is a major force behind black-and-white imagery. A bright animal on a dark background is an obvious choice, but also look for color contrasts that can be taken advantage of in conversion. Take, for example, the cheetah image on this page. The cheetah was yellow and among some green grasses; in conversion, I was able to push the grasses darker and the cheetah lighter, though in reality they were relatively the same luminosity. This left a moodier image than the reality—an afternoon shot with lackluster light.

Which brings up another advantage of b&w: You can shoot longer in the day. Because additional contrast usually improves a monochrome image, successful captures can be taken well outside the "golden hour." Shadows or strong sidelight can be used in composition to emphasize the shape of an animal.

Underexpose a bit with backlighting to highlight the outline of a furry creature, or go the other direction and overexpose a portrait for a high-key effect. For the giraffe on page 108, for example, I positioned myself so that a cloud was behind it, and overexposed by 1.33 stop in order to blow out the sky for a studio portrait look. This graphic approach works very well in b&w and allows you to shoot in conditions that may never work in color—the eye is more forgiving of blown highlights in b&w than in color, where they can really distract.

Textures can also be emphasized through b&w. The rhino on the opening spread is a perfect example: Naturally dull in color, it's already on its way to a monochrome image. By increasing

CHEETAH, MASAI MARA NATIONAL PARK, KENYA Marcellini went for a dynamic off-center composition, with a Canon EOS 5D Mark II and 100–400mm f/4.5–5.6L Canon EF IS lens. Exposure, 1/1600 sec at f/8, ISO 400.

StoreMags.com - Free Magazines Download in True PDF format

Release: StoreMags & FantaMag

StoreMags.com

contrast, I was able to enhance the detail in the hide, and the repeating lines of the ribs. I was also able to emphasize the tonal difference between the rain-soaked areas and those that were still dry. The bright background shrouded in rain also enhanced the image's mood in b&w, whereas in color it looked lifeless and washed out.

The patterns of the zebras at right were also brought out in conversion. Already monochrome, they were perfect candidates, but the background was a bright, distracting tan and green. The conversion allowed me to darken the background and highlight the dust being kicked up, allowing the high-contrast animals to really pop.

Shooting B&W

If you already have sufficient gear for shooting successful wildlife images in color, you have everything you need for b&w. And many of the same rules apply. You want your subject to stand out, so look for a complementary background, without clutter or distracting elements. You can most often achieve this through the use of long telephoto lenses, which limit the angle of view behind your subject. You can then fine-tune the background by moving yourself up, down, left, or right.

Another benefit of teles is the inherent lack of depth of field that comes with high magnification. A patchy, high-contrast background can be greatly smoothed out with a shallow focus on your subject, and can be evened out more with selective dodging and burning later on. For small creatures, a macro lens can be used for the same effect. While photographing the snake above right, I used a 180mm macro to isolate its head as it went through a sandy patch. An image of it in the grass may have worked well, but for me the simpler graphic image worked better. Without distracting blades of grass, it allowed smaller details, like the reflection in the eye and the flick of the tongue, to pop.

Sometimes, though, you'll want more depth of field. Images of animals as nondominating features in a landscape usually benefit from a deeper focus. Imagine a deer in a field in front of a background of overlapping hills. Stopping down to a small aperture with a shorter tele (100–200mm) will compress and define those lines; converting to b&w will emphasize the repetition still more.

For optimal b&w images, shoot in RAW, which gives you much more tolerance and pixel information to work with in conversion. Most DSLRs allow you to simultaneously shoot RAW files and b&w JPEGs, with the monochrome appearing on the LCD. This can be beneficial when you're starting out, or have trouble training your eye for b&w visualization. Couple that with live view, and you can see a world without color.

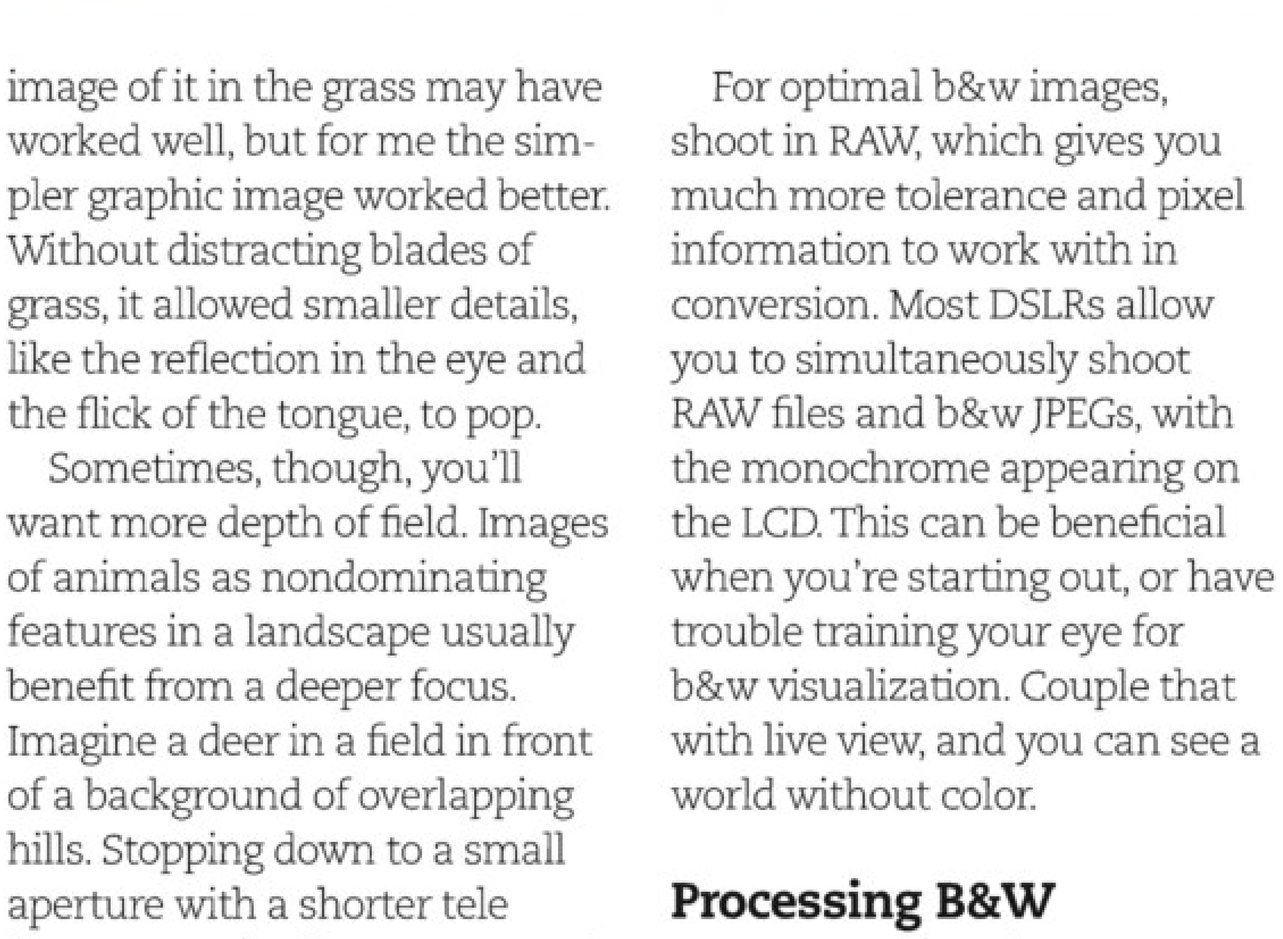
Processing B&W

Once you get your images onto the computer comes the fun of bringing them to life. While you

CONTINUES ON PAGE 108

YELLOW BABOON MOTHER AND BABY, AMBOSELI NATIONAL PARK, KENYA
Marcellini exploited the dark wall behind the duo for a studio portrait look. He shot with a Canon EOS 50D and 100–400mm f/4.5–5.6L Canon EF IS lens. Exposure, 1/320 sec at f/5, ISO 640.

ZEBRAS, LAKE NAKURU NATIONAL PARK, KENYA
Aa longer lens, the 500mm f/4L Canon EF IS, on the 50D closed in on the animals. Exposure, 1/640 sec at f/4, ISO 640.



BLACK RACER APALACHICOLA NATIONAL FOREST, FL
Shallow depth of field, with a 180mm f/3.5 Tamron SP Di Macro lens on the EOS 5D Mark II, concentrates the viewer's eye on the snake's head. Exposure, 1/320 sec at f/5, ISO 400.

StoreMags.com - Free Magazines Download In True PDF format

Release: StoreMags & FantaMag

StoreMags.com
Advertisement

IS YOUR TECHNOLOGY ONE OF THE TOP 100 INNOVATIONS OF 2011?

BEST OF WHAT'S NEW 2011

See if your company makes the grade in POPULAR SCIENCE's 24th annual Best of What's New awards.

COURTESY PORSCHE CARS NORTH AMERICA

2010 AUTOMOTIVE GRAND AWARD WINNER

PORSCHE 918 SPYDER

Our editors will choose the top entries across these categories:

- Automotive
- Aviation & Space
- Computing
- Engineering
- Gadgets
- Green Technology
- Health
- Home Entertainment
- Home Technology
- Recreation
- Security

ENTER BY AUGUST 31st
FOR DETAILS GO TO

POPSCI.COM/ENTER

BEST DEALS OF THE YEAR

Text by Dan Richards
Photos by Greg Neumaier

StoreMags.com - Free Magazines Download In True PDF format

With autumn comes a flurry of new photo-product announcements —and the traditional season for bargain hunting. Our editors have scoured the marketplace to come up with the season's best deals, ranging in street-price from $7 to $850. Some are closeout models, some are brand new, but they all give you great value for your gear-buying buck. Happy shopping.

Release: StoreMags & FantaMag

StoreMags.com

ACCESSORY STEALS, $7–$70

There are plenty of useful gadgets in this price range for holding, aiming, carrying, and protecting your camera, but one category—extra memory, in the form of either cards or USB drives—is critical. At prices this low, you can't afford not to have this kind of backup. Items in this group also make great, affordable gifts for photogaphy-loving friends and family. Why not slip a memory card in with that birthday card?

■ **CAM CADDIE SCORPION:** At **$40**, call this the poor man's Steadycam, a stable, balanced platform that helps damp vibration—great for handheld DSLR video. Accessories such as a flash shoe and a tripod adapter are available, too.

■ **OP/TECH RAINSLEEVES:** A heavy-gauge, clear plastic bag with a bend in the middle and a drawstring to snug around the lens makes a quick, effective rain/splash shield. Two of these street for **$7**.

■ **DATACOLOR SPYDERCUBE:** Small and light enough to fit in almost any camera bag, the **$40** SpyderCube has a midtone gray patch that makes color balancing simple, while the white, black, and specular highlight points let you monitor dynamic range.

■ **LEXAR 8GB ECHO ZE BACKUP USB FLASH DRIVE:** This cheap **($15)** insurance policy is so small you can leave it plugged into a laptop all the time. Included software can automatically back up a single folder—say, your pictures—on your computer.

(CLOCKWISE FROM TOP RIGHT) Tamrac Rally 5 bag, Joby Gorillapod Video, Adorama Flashpoint Radio Remote, SanDisk Extreme SDHC card, Lexar Echo ZE USB drive, Datacolor SpyderCube, Cam Caddie Scorpion, Op/Tech Rainsleeve.

■ **SANDISK 4GB EXTREME CLASS 6 SDHC CARD:** Not just a bargain **($14)**, but faster than you need for video recording, it's ruggedly made, and comes with recovery software in case of card mishaps.

■ **TAMRAC RALLY 5 DSLR/NETBOOK BAG:** Inexpensive **($70)**, and compact, the Rally 5 was designed for netbooks, but it can stow iPads, too. Will swallow an SLR and three or four lenses, and the front compartment can hold smaller items—phone, lightmeter, iPod.

■ **JOBY GORILLAPOD VIDEO:** The third word explains it all—this is a wrap-around-anything Gorillapod with an omni-directional pan and tilt head designed particularly for mini-camcorders; a quick-release plate, too. Wrap one up for **$30**.

■ **ADORAMA FLASHPOINT RADIO REMOTE:** Radio triggers are a must if your off-camera flash is out of the line of sight of an optical trigger. The **$40** 16-channel set works up to about 90 feet, has an umbrella hole, and runs on two AAA batteries.

StoreMags.com - Free Magazines Download In True PDF format

Release: StoreMags & FantaMag

BEST BARGAINS, $80–$220

Now we're into the heart of photo equipment: cameras, lenses, flash units, lighting accessories, image-editing software, and even more backup memory, in this case a beefy 3TB disk drive for under $200. Looking for a fast normal lens, long telezoom, supersized umbrella reflector, or maybe an underwater compact? You'll find them here.

■ WESTCOTT 7-FOOT PARABOLIC UMBRELLA: This huge umbrella for full-length portraits or large objects is hard to beat at **$100**. It has reinforced ribs and a double-thickness shaft, and it comes in all-white, silver, or white inner/black outer.

■ ADOBE PHOTOSHOP ELEMENTS 9: We seem to give a citation to every new version of Elements, and for good reason: It just keeps getting better and better. Number 9 adds Content Aware Healing and Masks, among other goodies. Still the best image editor you can find for **$100**.

■ NOVACON NOVAFLIP FLASH BRACKET: Compact and light, the stainless-steel and aluminum NovaFlip is also one of the sturdiest flash brackets we've seen yet. The adjustable-height flip arm lets you keep the flash directly over the camera, whether held horizontally or vertically; a nice buy at **$100**.

■ CANON 75–300MM F/4–5.6 III USM: At **$200**, the third generation of this full-framer costs less than the original, non-USM version of 1992! On Canon APS-C bodies, it scales up to a whopping 120–480mm equivalent.

StoreMags.com - Free Magazines Download in True PDF format

Release: StoreMags & FantaMag

StoreMags.com

(CLOCKWISE FROM TOP RIGHT)
Manfrotto MKC3 Photo-Movie Kit tripod, Sigma 50–200mm f/4–5.6 DC OS HSM, LumoPro LP160 Manual Flash, Western Digital MyBook Live 3TB, Panasonic Lumix DMC-TS10, Nikon 50mm f/1.8G ED AF-S Nikkor, Novacon NovaFlip flash bracket, Canon 75–300mm f/4–5.6 III USM, Adobe Photoshop Elements 9, Westcott 7-foot Parabolic Umbrella.

■ **NIKON 50MM F/1.8G ED AF-S NIKKOR:** Fast, sharp, and such a deal at **$220**. Read about it on page 80.

■ **MANFROTTO MKC3 PHOTO-MOVIE KIT TRIPOD:** The neat feature of this light (2.5 lb) **$80** 'pod is the pistol-grip head (i.e., ballhead without tears) that flips to vertical in either direction. Load is limited to 3.3 pounds, but it's a great item for hikers and bikers.

■ **LUMOPRO LP160 MANUAL FLASH:** This **$160** shoe-mounter has no TTL or sensor auto. What it has is power—guide number 140 (feet, ISO 100)—a built-in optical slave, full to 1/64 power settings, and 24–105mm zoom head. Did we mention power?

■ **WESTERN DIGITAL MYBOOK LIVE 3TB:** Not only rock-bottom at **$195** for 3TB, but this MyBook has Ethernet, so the included software lets you set it up to access it from any computer anywhere with an internet connection—or from an iPhone or Android phone.

■ **PANASONIC LUMIX DMC-TS10:** At **$160**, this is one of the least expensive full-featured waterproof compacts available—most in this class are around 300 bucks. Waterproof to 10 feet, drop-proof, freezeproof, 14.1MP, 4X zoom, HD video...you get the idea.

■ **SIGMA 50–200MM F/4–5.6 DC OS HSM:** Recently announced and soon to be tested, this APS-C zoom has superquiet HSM autofocus and effective Optical Stabilization. In mounts for Canon, Nikon, Pentax, Sigma, and Sony for **$160**.

StoreMags.com

SERIOUS VALUE, $250–$850

It was no surprise that a couple of two-lens camera kits made it into our roundup of best deals. One offers an entree into the world of traditional DSLR photography, the other into a whole new class of shooting experience, the interchangeable-lens compact (ILC). Either way, you're getting the equivalent focal length range of about 28–300mm. Not enough range? Check out the crazy 27–810mm superzoom.

■ QUANTUM TRIO FLASH BASIC: At **$645**, this is the least expensive Qflash and it gives you full TTL auto for either Canons or Nikons. Most important, it also provides the ability to fire a zillion times without overheating.

■ OLYMPUS PEN E-PL2 WITH 14–42MM AND 40–150MM LENSES: Last year's model, yes, but it will be around for a while and it's a solid bargain with the two-lens kit at **$800**. Impressive test results on all three pieces, which combine for an equivalent zoom range of 28–300mm.

■ EPSON STYLUS PHOTO R3000: We call this **$850** 13-inch printer a bargain because it has large ink cartridges, uses inks and imaging tech from the higher-end Pro 3880, includes a tray for CD/DVD printing, and can take roll paper. Nice.

■ TAMRON 18–270MM F/3.5–6.3 DI II VC PZD: A bargain at **$640**? With Excellent SQF numbers at all but the longest focal length, silent AF, incredibly compact size and light weight, and very effective stabilization, we say, absolutely.

■ CANON POWERSHOT ELPH 300 HS: HS means high sensitivity: Its 12.1MP CMOS sensor and Digic 4 processor combine for relatively low noise at higher ISOs. Plus, it can shoot bursts of up to 8.4 fps at lower res and 1080p video at 24 fps. All for **$250**.

(CLOCKWISE FROM TOP RIGHT) Vanguard Auctus Plus 283CT tripod, Pentax K-r with 18–55mm and 50–200mm lenses, Sony Cyber-shot HX100v, Canon PowerShot ELPH 300 HS, Tamron 18–270mm f/3.5–6.3 Di II VC PZD, Rokinon 85mm f/1.4, Epson Stylus Photo R3000, Olympus Pen E-PL2 with 14–42mm and 40–150mm lenses, Quantum Trio Flash Basic.

■ **VANGUARD AUCTUS PLUS 283CT CARBON-FIBER TRIPOD:** Another high-end Vanguard tripod at a midrange price (**$430** without head), the 283CT has leg locks sealed against dust and sand, has coarse and fine gearing for the center column, and supports nearly 40 pounds. The shown snowshoes are included.

■ **PENTAX K-R WITH 18–55MM AND 50–200MM LENSES:** With a body that's one of the best in its class, and two fine-performing zoom lenses covering an equivalent of 29–300mm, this is a great way to get into DSLRs at **$700** for the kit.

■ **SONY CYBER-SHOT HX100V:** This **$450** superzoom gives you the equivalent of a whopping 27–810mm, image stabilization (needed!), and a tilting LCD. Our tests found imaging performance near the DSLR level.

■ **ROKINON 85MM F/1.4:** Even if it were a mediocre performer, this would be a good deal at **$300**—but it's an incredibly good lens, as we report on page 82.

■ **SIGMA EF-610 DG SUPER FLASH (shown on opening page, not here):** It has many of the features—wireless TTL auto, high-speed sync, flash exposure lock—as well as power equal to top Canon and Nikon hot-shoe units. But it's priced at almost half, **$255**. Available for Canon, Nikon, Pentax, Sigma, and Sony DSLRs.

StoreMags.com - Free Magazines Download In True PDF format
Release: StoreMags & FantaMag

StoreMags.com - Free Magazines Download In True PDF format
Release: StoreMags & FantaMag

StoreMags.com

OUD-ALBLAS, SOUTH HOLLAND
A windmill-studded scene conveys the classic Dutch landscape. Made with a Konica Minolta Revio KD-420Z; 1/800 sec at f/2.8, ISO 50.

GOING DUTCH

With the help of Adobe Photoshop, landscape photographer M. J. Mourik of the Netherlands mimics Old Master paintings. But her greatest achievement doesn't come at the computer. It originates in her eye for the soft glow of Low Country light and in her sensitivity to the enduring rhythms of its evocative panoramas. We asked her to share both her shooting and editing technique.

Photos by M. J. Mourik, interview by Peter Kolonia

Store.EC5.com

How did you get started in landscape photography?

I grew up in the small Dutch village of Streefkerk, in a rural area that's about 7 miles from the famous windmills in Kinderdijk, east of Utrecht. It's a very peaceful and colorful area, and its enormously wide views over quiet meadows inspired me to become a painter. I pursued this career path at a graphic arts school in Rotterdam. Later, working as a commercial artist for an advertising firm in Dordrecht, I was introduced to digital retouching and then digital cameras, and it wasn't long before I was exploring my love of Dutch landscapes with digital compacts and DSLRs.

Do you have a favorite Dutch landscape painter?

Not really. I like Jacob van Ruisdael, Aelbert Cuyp, Adriaen van de Velde, and Jan van Goyen, among others. But it's not only Dutch painters. I like America's mid-19th century Hudson River School artists like Thomas Cole and John Frederick Kensett, and the 18th century English landscape specialist John Constable. I recommend studying some or all of these artists to get a feel for the genre.

How would you describe a Dutch Master landscape?

The Dutch live at about 50 degrees above the equator. Sunlight skims laterally across the landscape during the early morning, late afternoon, and early evening, especially in autumn and winter. The Netherlands are flat and low-lying, without many hills—much less mountains—nor dense forests to block or interfere with the light. So a profound degree of sidelighting strafes the landscape, defining the shape and texture of trees, windmills, outbuildings, shrubs, bridges, and farm animals. The effect is similar to stage lighting, which pops an actor three-dimensionally. Overhead, there's often a majestic cloudscape.

Do you find this light anywhere else in the world?

There are many countries that receive the same light because

OUTSIDE DORDRECHT, NETHERLANDS
Water scenes like the one below are typical of Dutch Master landscapes. This view has since been replaced by a housing project. Shot with the KM Revio; 1/500 sec at f/2.8, ISO 50.

BIESBOSCH NATIONAL PARK, NORTH OF DORDRECHT
The goat (above) followed Mourik for an entire afternoon of shooting. Made with the Konica Minolta Revio; 1/160 sec at f/2.8, ISO 50.

they're located on the same degree of latitude. But in North America, where the 50th parallel is approximately at the U.S./Canadian border, this light is often blocked by hills and forests.

Lighting aside, what physical characteristics do you look for?

I like a wide, uninterrupted view, with a clean skyline, unmolested by contemporary references such as signage, electric lines, or asphalt roads. Water features, such as seashores, flood plains, streams, and marshes, can be very picturesque. Also mixed wood- and farmland are well-suited to Dutch-style landscapes. It helps to have an uncontested focal point with character: a church, windmill, or an old, gnarled tree. Compositions with branches, grass stalks, or similar objects will just clutter the edges of scenes. When objects along image edges won't frame my subject, I'll recompose.

When do you shoot?

After checking weather reports, I'll go out when it's partly cloudy or very sunny, usually early or late in the day. Shooting just after rain or light snowfall helps to capture stronger color: Green foliage pops, and dirt paths record as brown rather than beige. Wind can also push clouds across the sky nicely, though too much makes it hard to get foliage sharp.

When I've made up my mind about where to shoot, I pack my cameras, prepare food and drink, and gather extra clothes in case of inclement weather. When I shoot locally, I typically take my bike and depart early before sunrise. For farther destinations, I travel by car, usually with friends.

What gear do you use?

I have two compact cameras—an old Konica Minolta Revio and an Olympus C-750 UZ, which I just love—and an Olympus Evolt E-500 DSLR, which I like because it save images as TIFF files. I also carry polarizing, UV, and gradient neutral-density filters, sometimes using all three for the same shot.

CONTINUES ON PAGE 110

Stock Agency

Promotion
StoreMags.com

american PHOTO

MODEL SHOOT

1 DAY • BEAUTIFUL MODELS • BUILD YOUR PORTFOLIO

Come join *American Photo* magazine for the ultimate model shoot. Learn from professional photographers as you fill your portfolio with beautiful photos. We provide models, sets and lighting so all you need is your camera and creativity. **SIGN UP TODAY!**

AUGUST 20	CHICAGO
AUGUST 27	WASHINGTON, D.C.
OCTOBER 1	BOSTON
OCTOBER 15	NEW YORK CITY
NOVEMBER 5	SAN FRANCISCO
DECEMBER 3	ORLANDO
DECEMBER 10	LOS ANGELES

FOLLOW US ON

@APModel Shoot

American Photo Model Shoot

Come and try out the new line of Sigma lenses!
All camera brands are welcome.

Sponsored by

SIGMA

tamrac

SIGN UP TODAY!

AmericanPhotoMag.com/ModelShoot

LAB

AUTHORITATIVE TESTS, REVIEWS, AND BUYING ADVICE

DSLR TEST

ENTRY POINT

A new starter model should convert more than a few point-and-shooters

IT'S BEEN years since Canon introduced a basic entry-level DSLR. In that time frame, video has become commonplace in DSLRs, and interchangeable-lens compacts (ILCs) now compete for the attention of people looking to step up from a point-and-shoot. With its APS-C sized CMOS sensor, 1280x720 30p video recording, new 63-zone metering system, and speedy phase-detection autofocus, the EOS Rebel T3 ($600, street, with 18–55mm f/3.5–5.6 EF IS II lens) makes a great case for going with a DSLR.

DAN SAELINGER

CANON EOS REBEL T3

12.2MP CMOS APS-C sensor
720p 30-fps HD video
2.7-in. 230,000-dot LCD screen
63-zone metering
$600, with 18–55mm f/3.5–5.6 SAM zoom lens

StoreMags.com - Free Magazines Download In True PDF format

Release: StoreMags & FantaMag

AMATEUR ▲ PRO

In the Test Lab

Like most cameras at this price, the T3 sports a 12.2MP sensor and squeezes a lot of resolving power out of it. In our test, the Rebel yielded 2190 lines per picture height for a Very High rating. That puts it close to some of its rival DSLRs, Pentax's K-r (2270 lines) and Sony's Alpha 390 (2200 lines).

Among ILCs, the Olympus Pen E-PL2 turned in 2260 lines and Panasonic's Lumix DMC-GF2 2300 lines.

While these numbers might make the Rebel T3 seem less than impressive, its noise results rebalance the scale. In our tests, it kept images squeaky clean at ISO 100, earning an Extremely Low rating. Of these rivals, only the Olympus matched it. And the T3 barely reached the lower limit of our Unacceptable rating at ISO 3200 and even ISO 6400. So, with a very modest increase over the default noise-reduction settings, you can keep noise to acceptable levels no matter what ISO you shoot. Given that at its default setting at ISO 6400 it resolved 2100 lines, cranking NR way up will still let you retain a lot of detail in your pictures.

The competition doesn't fare so well here: The Sony A390, whose sensor tops out at ISO 3200, was able to resolve only 1870 lines at that sensitivity with its default noise reduction. At its default settings, the Olympus E-PL2 ended up with 2010 lines at ISO 6400, with noise 2.4 points higher than the Canon. Similarly, Panasonic's GF2 achieved 2060 lines at its default settings at ISO 6400, but as it was extremely noisy at this ISO, significant resolution would be lost if you tried to bring it down to the T3's noise level.

Of all the competition, Pentax's K-r provides the biggest challenge in this balancing act, maintaining acceptable noise up to ISO 3200 while resolving 2270 lines. And with a slight increase in noise reduction, it can keep noise to acceptable levels at ISO 6400 while resolving more than 2200 lines.

CANON EOS REBEL T3
WHAT'S HOT
Fast AF; low noise to ISO 800.
WHAT'S NOT
Video capped at 720p; top ISO 6400.
WHO IT'S FOR
Anyone looking to enter Canon's DSLR system for as little money as possible.

PHILIP RYAN (LCD IMAGE)

StoreMags.com - Free Magazines Download In True PDF format

Release: StoreMags & FantaMag

1&1 DUAL HOSTING

THE NEW STANDARD IN WEB HOSTING

No other web host offers more expertise, know-how and quality service than 1&1.

✓ **Double Security:**
Your website is simultaneously hosted in 2 locations in our high tech data center!

✓ **High-speed Global Network:**
210 GBit/s Connectivity

✓ **Environmentally Responsible:**
100% Renewable Energy

✓ **Solid Technical Foundation:**
1,000 In-house Developers

SUMMER SPECIAL: 1&1 DUAL ADVANCED PACKAGE

1 YEAR FREE!*

- 2 FREE Domains
- FREE Private Domain Registration
- DNS Management
- 500 E-mail Accounts
- 150 GB Web Space
- DNS Management
- 50 FTP Accounts
- 1&1 SiteAnalytics
- ASP, .NET, AJAX, LINQ, PHP5, Perl, SSI
- 5 Microsoft® SQL Databases
- Mobile Website Optimization Software
- 24/7 Toll-free Customer Support

OFFER ENDS 08/31/11

Need more domains?
.com with FREE Private Registration just $4.99/first year.*

MEMBER OF united internet

1-877-GO-1AND1 www.1and1.com

1-855-CA-1AND1 www.1and1.ca

1&1®

* Offers valid through August 31, 2011. 24 month minimum contract term required for Dual Advanced offer. Set-up fee and other terms and conditions may apply. .com price valid first year only. After first year, standard pricing applies. Visit www.1and1.com for full promotional offer details. Program and pricing specifications and availability subject to change without notice. 1&1 and the 1&1 logo are trademarks of 1&1 Internet AG, all other trademarks are the property of their respective owners. © 2011 1&1 Internet, Inc. All rights reserved.

Release: StoreMags & FantaMag

format
StoreMags.com - Free Magazines Download in True PDF

Where the Rebel wins is in its autofocus speed in moderate and dim light. While ILCs have gotten better at AF, especially in bright light, they still lag behind DSLR phase-detection systems in low light. The T3 focused in less than a second all the way down to EV 0, equivalent to a dim night scene. While Canon rates the T3's 9-point (all cross-type) AF system to function down only to EV 0, it focused reliably (though inconsistently in speed) down to EV –2 in our tests.

In the Field

The T3 performed well in our field testing, with excellent results from the metering system and AF, and an overall pleasing control scheme for such a low-priced model.

Relatively light and well balanced with its kit lens in place, it maintains the ergonomic conveniences of DSLR design. The grip is deep enough to give you something solid to hold onto, and the rubber on the grip and back, though extremely smooth, provides enough tactile resistance for most casual shooting.

Like most entry-level DSLRs, the T3 has a single command wheel located near the shutter button. Another nod to its bargain status: the use of a pentamirror rather than the costlier, and typically brighter, pentaprism. Though it covers a hefty portion of the frame (95%), the finder's 0.8X magnification makes it a tad claustrophobic.

While many of the T3's controls are menu-driven, Canon makes the most of the buttons it has fit on the back. The directional buttons for navigating the menus

Though it might make sense to shooters stepping up from compacts, we wish Canon didn't make you use the shooting mode dial to shoot video; we prefer the switch used on the EOS 7D.

"A very attractively priced entry-level DSLR that provides solid performance and value."

TEST RESULTS

Storekage.com

StoreYads.com

INTERfit

Expanding your Creativity

Seculine
distributed by INTERfit in the USA

Wireless Flash Trigger
TWINLINK

The T2D Transmitter and Receiver kit is supplied with everything you need to wirelessly fire your camera flash or studio flash equipment.

16 channel display with a range of up to 150ft indoors and up to 600ft outdoors making it a hugely versatile system, especially when using multiple receivers and flash heads to light large areas.

Super Cool - Lite 6 55

1300 watts of power energy efficient with long life lamps 5500 k White Balance. Softbox and high contrast reflectors included

Full controllability
at the touch of a button

Introducing the new Super cool-lite 6

650 watts per head from ECO friendly low consumption fluorescent lighting
find out more on our website

ECO FRIENDLY LIGHTING

EXD400

The Interfit New EXD400 combines all the features of the multiple award wining EX150 MKII with fan cooling and a larger polycarbonate body. Easy to use controls make the EXD400 desirable. Each head features, user changeable flash tubes, fan cooling and Infrared sensitive light sensors.

Strobies

it's what your hotshoe flash has been waiting for

A range of Accessories for your flashgun

NEW 3 Way Bracket with umbrella holder

See the STROBIES full range on the Interfit Website

Interfit Photographic Ltd
420 Industrial court West
Villa Rica,GA 30180
Tel :(toll Free) 1-866-947-9796

Want to know more about any of the products above? Log on to

www.interfitphotographic.com

Store4Less.com

serve double duty to access ISO, AF, drive mode, and white balance. Uniquely shaped buttons are arrayed around these—while they're nearly flush with the camera, their shapes make them easy to distinguish by feel.

On the 2.7-inch, 230,000-dot fixed LCD, the user interface divides into a main menu and a quick menu. The former holds settings that mostly won't be changed frequently, such as image quality and color space. The quick menu, reached by the Q button, has a control-panel look similar to that of most DSLRs these days. You can navigate with the direction buttons, using the command wheel

For info on how we test DSLRs, go to PopPhoto.com/reviews.

So long pain in the neck!
FREE $35 Hand Strap!
during Sept. & Oct.
see website for details
R.I.P.
Neck Strap
1866 - 2011
• comfortable, safe & secure
• carry 1 or 2 cameras of any size
• eliminates neck and shoulder strain
• Camera Vest or Carry-Lite belt styles
call us at
1.877.852.9423
www.cottoncarrier.com

SPECIFICATIONS

IMAGING: 12.2MP effective, APS-C-sized, CMOS sensor captures images at 4272x2848 pixels with 14 bits/color in RAW mode.

STORAGE: SD, SDHC, SDXC. Stores JPEG, CR2 RAW, or RAW + JPEG files.

VIDEO: Records up to 1280x720 pixels at 30p fps in MPEG-4 H.264 format with variable average bit rate; built-in monaural microphone; no microphone input; AF same as live view shooting.

BURST RATE: Full-sized JPEGs (Fine mode), up to card capacity at 3 fps; RAW, up to 5 shots at 2 fps (14-bit); RAW (14-bit) + JPEG, up to 1 shot at 0.8 fps.

AF SYSTEM: TTL phase detection with 9 illuminated focus points (all cross-type with single dual-cross at center); single-shot, predictive AI Focus tracking; tested sensitivity down to EV −2 (at ISO 100, f/1.4), although Canon rates sensitivity to EV 0.

LIVE VIEW: Full-time contrast detection or single-shot phase detection AF with mirror interrupting view momentarily.

SHUTTER SPEEDS: 1/4000 to 30 sec, plus B (1/3-EV increments); shutter life not rated.

METERING: TTL metering using 63-zone evaluative, centerweighted, and partial (approx. 10% of finder at center); range, 1 to 20 EV (at ISO 100).

ISO RANGE: ISO 100–6400 (in 1-EV increments).

FLASH: Built-in pop-up with TTL autoflash GN 30 (ISO 100, feet), covers 17mm lens.

VIEWFINDER: Fixed eye-level pentamirror.

LCD: 2.7-in. TFT with 230,000-dot resolution.

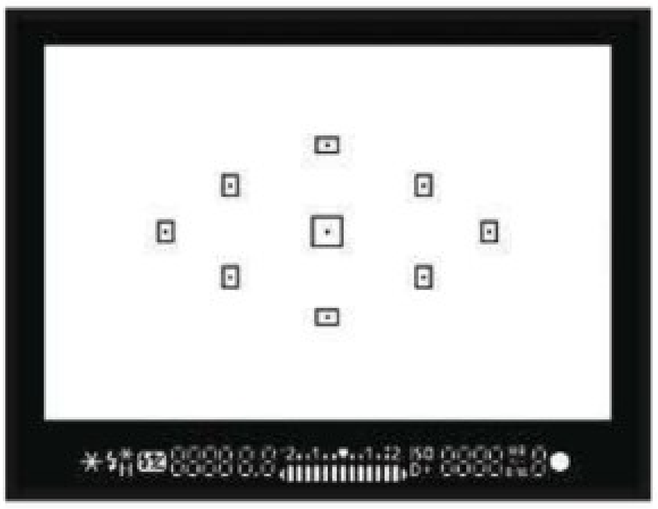
OUTPUT: Hi-Speed USB 2.0 and mini-HDMI video.

BATTERY: Rechargeable LP-E10 Li-ion; CIPA rating, 700 shots with optical viewfinder, 220 shots with LCD screen in live view still shooting, approximately 110 min. for video.

SIZE/WEIGHT: 5.1x3.9x3.1 in., 1.10 lb with a card and battery.

STREET PRICE: $600 with EF-S 18–55mm f/3.5–5.6 IS II zoom lens.

INFO: www.canoneos.com



VIEWFINDER TEST: Accuracy, 95% (Excellent); Magnification, 0.80X (Very Good).

to change a setting. Though fast and convenient, this forces you to look at the LCD—less sophisticated than the controls on some higher-end DSLRs, where ample physical controls let you shoot without taking your eye off your subject. Still, for its class, it does a great job.

If you want rapid-fire bursts, the T3 may not be for you. It tops out at 3 frames per second for JPEGs—sluggish even for this class—up to card capacity. The rate slows to 2 fps for up to 5 RAW images, or 0.8 fps for one RAW + JPEG shot. Burst performance is almost always best when capturing JPEGs alone, since these smaller files write faster to a memory card. Competition? The Pentax K-r, at 6 fps, is much quicker, but tops out at 25 JPEGs or 12 RAW. So while the K-r rules for RAW shooters, if you want longer bursts, the T3's nearly unlimited JPEGs might serve you better. While we would've liked a faster burst speed, for the shooters this camera is aimed at, the T3's speedy AF will be more of a boon.

It would've been nice for Canon to have included full HD video capture as it does in all its other DSLRs, although for casual video capture, 720p should be fine for most users. We also wish that Canon made the custom-functions menu more prominent, as on its higher-end models. Again, entry-level DSLR users may be less prone to customizing their cameras, but that's no reason to make the custom functions harder to find.

Bottom Line

The Rebel T3 is a very attractively priced entry-level DSLR that provides solid performance and value. Its resolving power, low noise, relatively speedy AF, and well-designed controls should help ease novice shooters into the world of DSLRs.

Indeed, the T3's strengths make the case for DSLR performance over the convenience of an ILC's smaller size. While its image quality comes close to some of the ILCs on the market, its autofocus still beats the systems found in ILCs once the lights get dim, as is often the case indoors. Its optical viewfinder, while not the best of its kind, is still a more pleasing experience than the EVFs that ILCs use. Finally, the wide array of lenses available from Canon and from third-party lensmakers far outstrips what is currently available for any ILC.

Taking all of these factors into account, we can say without hesitation that the Canon EOS Rebel T3 is a DSLR bargain and a worthy introduction to a full camera system. ***—Philip Ryan***

StoreMags.com - Free Magazines Download In True PDF format

Release: StoreMags & FantaMag

StoreKeep.com

AMATEUR PRO

The NEX Step

MORE MEGAPIXELS FOR SONY'S LATEST ILC

SONY HAS ITS own unique take on interchangeable-lens compact cameras with its NEX line, pairing extremely small bodies with relatively large lenses. The latest addition to the lineup, the 16.2MP NEX-C3 ($650, street, with 18–55mm f/3.5–5.6 lens), uses the same sensor as the Sony Alpha 35 we tested in our August issue—but provides a completely different shooting experience from that camera.

In the Test Lab

As expected, the NEX-C3 delivered image quality results similar to the A35's. And with two more megapixels than its predecessor, the NEX-3, it's not surprising that it delivers more resolving power. The increase is modest, but it's just enough to push the C3 up to an Extremely High rating in our scale with 2260 lines per picture height.

That resolution drops away some as the ISO is increased, thanks to Sony's aggressive noise reduction. By the NEX-C3's top sensitivity of ISO 12,800, resolution drops to a Very High rating with 2040 lines.

Color accuracy also improved over the previous model: The C3 delivered an average Delta E of 7.8, just clearing an Excellent rating. The NEX-3, by contrast, managed only an Extremely High rating. It's rare for a camera to score anything other than

SONY NEX-C3
WHAT'S HOT
Customizable controls buttons.
WHAT'S NOT
Clunky menu system.
WHO IT'S FOR
Shooters looking for an entry point into Sony's NEX line of ILCs.

PHILIP RYAN (LCD IMAGE)

StoreMags.com

PRIZED POSSESSIONS

Easy, Predictable Photo Engraving.

Permanently engrave your favorite photos with unbelievable detail. Whether you are etching wedding photos in marble, family portraits in wood, or your favorite shots in glass, you'll achieve unbelievably detailed photo engraving with an Epilog Laser.

We've combined Epilog Laser's unbeatable engraving quality with EngraveLab's powerful laser photo-processing software, Photo Laser Plus. Engrave your most detailed photos - even those hard to engrave landscapes - and produce more detailed photo engravings than ever.

Introducing EngraveLab's Photo Laser Plus on your Epilog Laser.

We are now offering Photo Laser Plus on Epilog Laser Systems for a low price.

View an online demonstration of Photo Laser Plus from EngraveLab and see how it willl improve your photo engraving results at www.epiloglaser.com/popphoto.htm.

Photo resized and processed with Photo Laser Plus's Maple setting. Run at 100% S 100% P on an Epilog Zing 24 Laser, 50 watt, 500 dpi.

888.437.4564 www.epiloglaser.com/popphoto.htm

EPILOG LASER

Excellent in color accuracy these days, so it's reassuring that Sony is paying more attention to this issue.

In our noise test, the NEX-C3 performed very similarly to both the NEX-3 and the A35. The C3 keeps noise in the Low or better range from ISO 200 through 800. That's one ISO step better than the NEX-3's results, but it should be noted that the two cameras basically straddle the dividing line between the Low and Moderately Low ratings, making the C3's edge a minor one.

While the improvements Sony put into force bring the NEX-C3 in line with the Olympus Pen E-PL2 in terms of lab performance, both of those cameras continue to trail Panasonic's Lumix line of ILCs in terms of resolving power. Moreover, Sony continues to use more pixels to achieve the same resolution as its competitors—the NEX-C3's 16.2 megapixels provide the same resolution result as the E-PL2's 12.3 megapixels, and the 16MP Lumix G3 served up about 300 lines more than that.

While Panasonic and Sony's differing approaches to noise reduction make that comparison more difficult, judicious application of extra noise reduction on the G3's images should yield noise performance equal to the NEX-C3, but with more resolving power.

In the Field

The NEX-C3's body is very similar to its predecessor's. Its plastic body doesn't have the ultra-rugged feel of the NEX-5's metal-clad chassis, but as plastic goes it feels solid enough. While the SD card doesn't reside behind the same door as the battery anymore, it still loads into the bottom of the camera—a problem if you use a tripod and have to change the card, since the card door is right next to the tripod socket.

Last year we complained about the interface on Sony's NEX cameras, specifically the scarcity of buttons and the sluggish menu-based control system. Sony eventually released a firmware upgrade that let users customize the available buttons, which was mildly helpful.

The C3 also allows such customization right out of the box: You can assign functions to the left and right directions of the scrolling control pad, and choose the function of the pad's center button as well as one other button on the camera back. This helps cut out a few of the steps in changing commonly used settings.

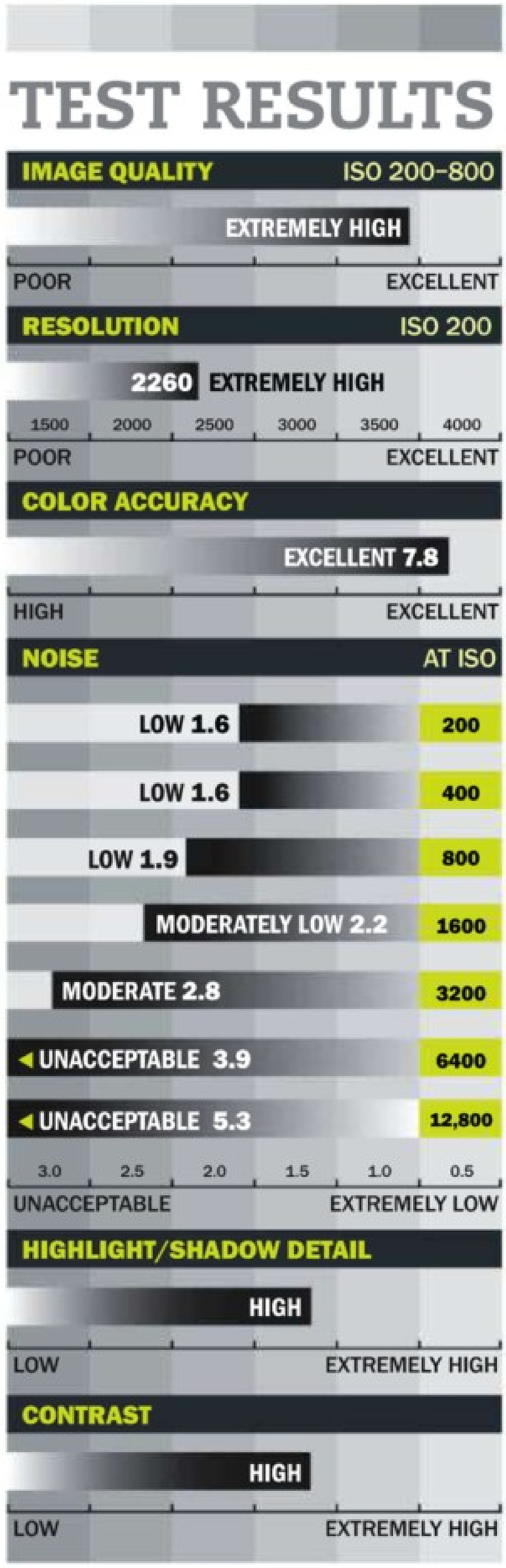
The responsiveness of the menus also feels better than it did in Sony's earlier ILC models. While the NEX-3 and NEX-5 hesitated before moving on to the next menu, the NEX-C3 moves swiftly.

But we still don't like the actual menu structure much. Image Size has its own section of the menu, for example, as does Brightness/Color. Various other shooting settings are scattered among different menus. Although the C3's icon-laden screens look pretty, we much prefer the structure of DSLR menus, which pack more onto the screen and thus speed up the whole process.

Similarly, we're split on the C3's LCD monitor. We love its 921,600-dot resolution and its up/down tilt. But, given Sony's proclivity to touchscreens in its camcorders, we're surprised that the company doesn't employ them in its ILCs, as do Panasonic and Olympus.

While it's not uncommon for smaller ILCs to omit the viewfinder, models from Olympus and Panasonic offer accessory EVFs to fill the void. Sadly, Sony doesn't offer an EVF for its NEX system.

TEST RESULTS



Burst shooters will likely be enticed by the C3's 5.5 frames-per-second Speed Priority mode; as in many compact cameras, this mode locks focus and exposure after the first shot. If you want continuous AF and autoexposure between each shot, you'll have to settle for the camera's regular burst mode, which captures at 2.5 fps, placing the C3 just behind most entry-level DSLRs. However, most of those entry-level

CONTINUES ON PAGE 102

StoreMags.com

check our website or call for up-to-the-minute prices & information! email your order or inquiry to us at: sales@beachcamera.com

BEACH CAMERA®

Where the Customer Always Comes First

1-800-634-1811

Toll-free Customer Service 800-634-1811 Dial 2

or email us at CS@beachcamera.com

Retail Showroom: **732-968-6400**

203 Route 22 East Green Brook, NJ 08812

Sunday..... 10:00am-6:00pm Mon-Thurs ..... 9:30am-7:00pm Friday 9:30am-2:00pm

All products are brand new, factory fresh and include USA warranty!

www.beachcamera.com

Fax orders accepted! Fax to: (732) 424-5136

Corporate, School and Government purchase orders accepted! Fax to: (732) 424-5136

Digital Photography

Nikon Authorized Dealer — all Nikon products include full Nikon USA warranty!

Coolpix L24

At the heart of the image...

Capture Life's Best Moments

The 14MP palm-sized COOLPIX L24 is as powerful as it is affordable. The Scene Mode system lets you choose from 16 scenes to find the best for your situation, or you can rely on the Easy Auto Mode. Also featured is Nikon's Smart Portrait System, which includes a Blink; in-camera Red-Eye technology; and Face-Priority that focuses up to 12 faces.

Nikon, Inc. limited warranty included 2011 Nikon Inc.

Coolpix P7000

High Performance. Creative Control. Outstanding Images

The Nikon COOLPIX P7000 is a compact, high-performance camera featuring a 10MP large 1/1.7-inch CCD sensor 7.1x Wide-Angle Optical Zoom, HD (720p) Movie with Stereo, Mic Input Jack and HDMI Output. And a host of other features. Tthe P7000 is designed for no-limits shooting handling low-light or tricky light, fast-moving subjects, dramatic landscapes and detailed close-ups with ease.

Nikon, Inc. limited warranty included 2011 Nikon Inc

Coolpix S8100

Fast. Powerful. Versatile

The Nikon COOLPIX S8100 combines 12.1-megapixels with a 10X wide Zoom-NIKKOR ED glass lens, covering 30-300mm. The S8100 also offers optical VR Image Stabilization, high ISO sensitivity to 3200, and a new flash control system. Motion Detection automatically detects moving subjects and adjusts shutter speed and ISO to compensate for camera shake and subject movement.

Nikon, Inc. limited warranty included 2011 Nikon Inc.

D3100

Beautiful Pictures. Amazing Movies. Incredibly Easy.

The 14.2-megapixel D3100 has powerful features, such as the enhanced Guide Mode that makes it easy to unleash creative potential and capture memories with still images and full HD video. It is also the world's first D-SLR to introduce full time auto focus (AF) in Live View and D-Movie mode to effortlessly achieve the critical focus needed when shooting Full HD 1080p video.

Nikon, Inc. limited warranty included 2011 Nikon Inc.

D5100

Creativity from Any Point of View

The 16MP NIKON D5100 offers a host of new photographic and video tools that deliver superior performance and exceptional image quality with surprising versatility. With a swivel Vari-Angle LCD monitor, full HD movie capabilities, new EFFECTS Mode and new HDR setting, you hold the power and performance to capture beautiful moments and the freedom to get creative.

Nikon, Inc. limited warranty included 2011 Nikon Inc.

D7000

Power to Astonish. Features to Inspire

The D7000 Offers Creative Freedom with Advanced Features Such as a New 16.2-Megapixel DX-Format CMOS Sensor, Six FPS Shooting, and more. The new EXPEED 2 TM image-processing engine fuels the enhanced performance of the D7000 along with a new 39-point AF system and groundbreaking new 2,016 pixel RGB 3D Matrix Metering System to deliver amazing image quality in a variety of shooting conditions. Additionally, the D7000 D-SLR provides full 1080p HD movie capability with full-time auto focus (AF)images.

Nikon, Inc. limited warranty included 2011 Nikon Inc.

CALL OR LOG ONTO WWW.BEACHCAMERA.COM FOR UP-TO-THE MINUTE REBATES, PRICING AND CURRENT PROMOTIONS.

Digital SLR's

Canon

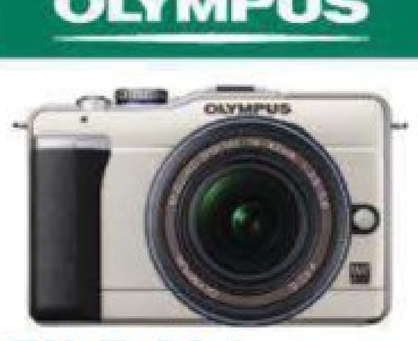
EOS 60D

The Journey Continues

The EOS 60D DSLR features an improved APS-C sized 18MP CMOS sensor, a new DIGIC 4 Image Processor for finer detail and excellent color reproduction, and improved ISO capabilities from 100 - 6400 (expandable to 12800) for uncompromised shooting even in the dimmest situations. The new Multi-control Dial enables users to conveniently operate menus and enter settings with a simple touch.

OLYMPUS

PEN E-PL1

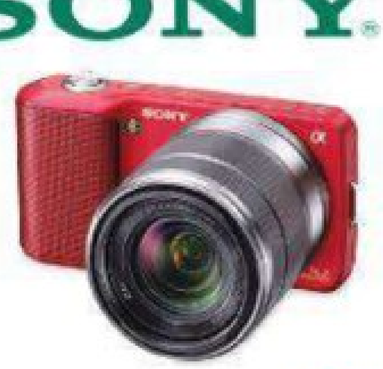


Powerfully Simple

The new Olympus PEN E-PL1 is truly greater than the sum of its parts. This surprisingly small camera body is packed with technology normally found in bigger, bulkier cameras and High Definition (HD) camcorders. With features like interchangeable lenses, the new Live Guide and one-touch HD video - the E-PL1 is an easy-to-use and portable all-in-one package that travels with you to capture all the details of your life.

SONY

Alpha NEX-3 NEW!



Little Big Shot

Experience the quality and performance of a DSLR, but without the size and weight. Made to go wherever you go, the α NEX-3 is the smallest interchangeable lens digital cameras in its class - about half the size and weight of a conventional DSLR. The NEX-3 is equipped with a powerful new 14.2-megapixel Exmor APS HD CMOS sensor, specially tuned to deliver uncompromising still-photo and movie image quality.

TAMRON

$150 Mail-In Rebate thru 7/31/11

AF18-270mm F/3.5-6.3 Di II VC (Vibration Compensation) LD Aspherical (IF) Macro

The Longest Steadiest Lens on Earth

The AF 18-270 covers an angle of view equivalent to that of a 28mm wideangle to a 419mm ultra telephoto with just one lens, letting the user capture once-in-the-lifetime images of panoramic landscape images or close-up pictures of children smiling, without having to get too close to the subject and without having to change lenses.

Camcorders

Canon *imageANYWARE*

Vixia HF M400 NEW!

A brilliant blend of capability and convenience.

The VIXIA HF M400 Flash Memory Camcorder features dual SDXC-compatible memory card slots, a Genuine Canon 10x HD Video Lens and new HD CMOS Pro Image Sensor. Other sophisticated features include Smart Auto, Touch & Track, Cinema-Look Filters, Story Creator, Touch Decoration and a new high-quality internal microphone.

Vixia HF R21 NEW!

HD Dual Flash Memory Camcorder

The VIXIA HF R21 has a 32GB internal flash drive, together with two SDXC-compatible memory card slots, Canon's Relay Recording, a 3" Touch Panel LCD and Smart Auto. Its Genuine Canon HD Video Lens with 28x Advanced Zoom and Dynamic IS work in combination with Canon's Full HD CMOS Image Processor to deliver the crisp, lifelike video your HDTV demands.

Vixia HF G10 NEW!

A Video Enthusiast's Dream

Canon's flagship, the VIXIA HF G10 incorporates a 32GB internal flash drive, dual SDXC-compatible card slots, Canon's 10x HD Video Lens with an 8-blade iris and a dedicated manual focus ring for enhanced control. The HF G10 also features Canon's HD CMOS Pro Image Sensor, a 3.5" Touch Panel LCD, Native 24p recording, Cinema-Look Filters, full manual control and more.

Vixia HF S200

Shoot. Capture. See. Be HD.

Canon's VIXIA HF S200 Flash Memory Camcorder, with two SD memory card slots, offers Canon's most sophisticated feature set to date - blurring the line between consumer and professional. Canon's superlative proprietary imaging technologies help deliver video and 8.0 megapixel photos with incredible detail and lifelike color. Touch & Track allows you to achieve sharp focus and precise exposure for any subject, simply by touching the generous 3.5 inch High Resolution (922,000 dot) Touch Panel LCD. Native 24p Mode perfectly matches the frame rate of film.

We carry Cameras, Digital Cameras, Camcorders, VCR's, DVD's, Audio, Printers, Scanners, PDA's and more

From: Canon Nikon SAMSUNG OLYMPUS SONY FUJI Kodak PENTAX HEWLETT PACKARD JVC Panasonic SHARP palm CASIO TAMRON LOWRANCE EPSON Pioneer DANE-ELEC GARMIN TOSHIBA iRIVER bogen PINNACLE SYSTEMS MAGELLAN zenith tomtom

All merchandise is brand new and factory fresh. Prices Are For Mail Order Only. 10% deposit required for COD orders. No restocking fee will be charged if merchandise is returned in pristine condition (returns are only subject to a 10% restocking fee if package is opened). Exchange or refund less shipping and handling within 15 days of receiving merchandise only if returned in original mint condition with original package and unfilled warranty cards. Please call 1-800-634-1811 Dial 2 for return authorization before returning product.Prices effective through end of monthly issue. Not Responsible for Typographical or Human Errors. All credit cards gladly accepted without any additional charges. New Jersey Resident add 6% Sales Tax. Prices are subject to verifiable manufacturer's price increases & decreases. Thank you for shopping with us. Fedex Saver shipping charges: minimum $9.95 under $100. Over $100 add $5.00 for every $500 increase. Caller or check website for further details. Ask for your shipping total. *Asterisk indicates price listed is after mfg's rebate. We appreciate your business every day! Prices Valid Thru Monthly Coverdate. Policy applies to all Beach Camera Advertisements. Shop on line 24 hours at our website www.beachcamera.com. Thank you for shopping with Beach!

ZIPSHOT®
COMPACT, ULTRA-LIGHT TRIPOD
Springs Open in Seconds

2
Tripod legs spring open in seconds.
1
To use, simply release the two red cords.
3
Mount a camera and you're ready to shoot.
Works great as a monopod

- **Ultra-lightweight.** Weighs only 11 oz. (312g).
- **Ultra-compact.** Only 15" (38cm) when folded.
- **Convenient.** Stands 44" (112cm) tall.
- **Quick.** Tripod legs spring open in seconds.
- **Easy to Carry.** Attaches to camera bags and luggage.
- **Sturdy.** Heavy-duty, metal ball-head with strong aluminum legs.
- **Holds Cameras up to 3 lbs.** (1361g).

See the **VIDEO** at
www.zipshottripod.com

tamrac®

©2010 Tamrac, Inc. Patent Pending

Store Mags.com - Free Magazines Download in True PDF format

AMATEUR ▲ PRO

Right Price

EVERYONE NEEDS A NORMAL

THIS FULL-FRAME normal lens ($220, street) is one of the least expensive entrées to the world of high-speed Nikkor glass. As with all Nikon G lenses, its diaphragm settings are handled electronically by the camera; there's no aperture ring. On Nikon DX bodies, with their APS-C-sized sensors, this new 50mm scales up to an equivalent of 75mm.

At less than 8 ounces and slightly over 2 inches long, the lens is compact, but somewhat large for the class—most full-frame 50mm f/1.8 lenses measure between 1.5 and 1.75 inches. Cosmetically attractive, with gold markings and easy-to-grip surfaces, it has a well-damped manual-focusing ring that turns an ample 120 degrees for precise manual focus. And you may find yourself using it frequently, because the AF/MF interface is seamless: You can easily touch up focus manually while the lens is AF-ready. Thanks to the Silent Wave motor, AF is fast, accurate, and near-silent, well suited to DSLR video, especially when using an off-camera mic.

On our optical bench, it produced uniformly Excellent-range sharpness and contrast numbers for outputs up to 11x14 inches, our benchmark. (Nikon's 50mm f/1.8D lens,

CONTINUES ON PAGE 100

DAN BRACAGLIA

SPECIFICATIONS

50MM (51.47mm tested), f/1.8 (f/1.86 tested), 7 elements in 6 groups. Focusing turns 120 degrees.
DIAGONAL VIEW ANGLE: 47 degrees.
WEIGHT: 0.48 lb. **FILTER SIZE:** 58mm.
MOUNT: Nikon AF.
INCLUDED: Lenshood, soft case.
STREET PRICE: $220.

TEST RESULTS

DISTORTION: 0.26% (Slight) barrel.
LIGHT FALLOFF: Gone by f/2.5.
CLOSE-FOCUSING DISTANCE: 16.5 inches.
MAXIMUM MAGNIFICATION RATIO: 1:5.76.

NIKON AF-S 50MM F/1.8G ED NIKKOR
WHAT'S HOT
High speed, low price.
WHAT'S NOT
Only a touch of barrel distortion.
WHO IT'S FOR
Nikon shooters who want fast glass for less than the cost of an f/1.4.

Release: StoreMags & FantaMag

RAW STEEL
Steel Plated SDHC Card :
Lifetime Warranty
Ruggedized
RAW STEEL
16GB
RAW STEEL is designed to withstand the rigors of high performance photography/videography. New, miniature, chip on board technology, allows extra room for a reinforced internal housing structure. The Epoxy assembly process and steel plating adds great strength, while making RAW STEEL waterproof too. RAW STEEL surpasses speed class 10 specs.
Ruggedized in USA

HoodLoupe$_{tm}$ 3.0 for glare free LCD viewing

Checking your histogram, composition and focus outdoors is easy with Hoodman's HoodLoupe 3.0. Precise 1X German Glass Optics deliver a ± 3 diopter adjustment. HoodLoupe 3.0 is encased in user friendly rubber and fits 3 inch or smaller LCD screens. Comfortable neck lanyard and compact storage case included.

PATENT US 7,386,229 B2 and 7,034,877

HoodEYE$_{tm}$ Digital Camera Eyecup

HoodEYE$_{tm}$ links eye to camera for improved viewfinder optics. Easily upgrade your camera eyepiece in seconds. Five models all Canon and Nikon Digital SLR cameras (excluding D5000). Patented self locking mount system keeps HoodEYE$_{tm}$ securely in place.

PATENT US 7,831,142 B2

Titanium

PhotoFrames$_{tm}$

Glasses built for photographers

Frame relief for Photographers who wear glasses

Hoodman Titanium PhotoFrames are glasses built for photographers. Each lens moves independently so that you can move lens up for shooting eye and leave lens down for tracking eye. Titanium memory wire technology makes PhotoFrames strong and durable. Comfortable wrap around ear pieces ensure PhotoFrames ride securely with photographers through action sequences. PhotoFrames come with clear glass templates installed to guide your Optometrist's efforts for easy fitting of your Rx lenses.

Inspired Imaging Tools$_{tm}$

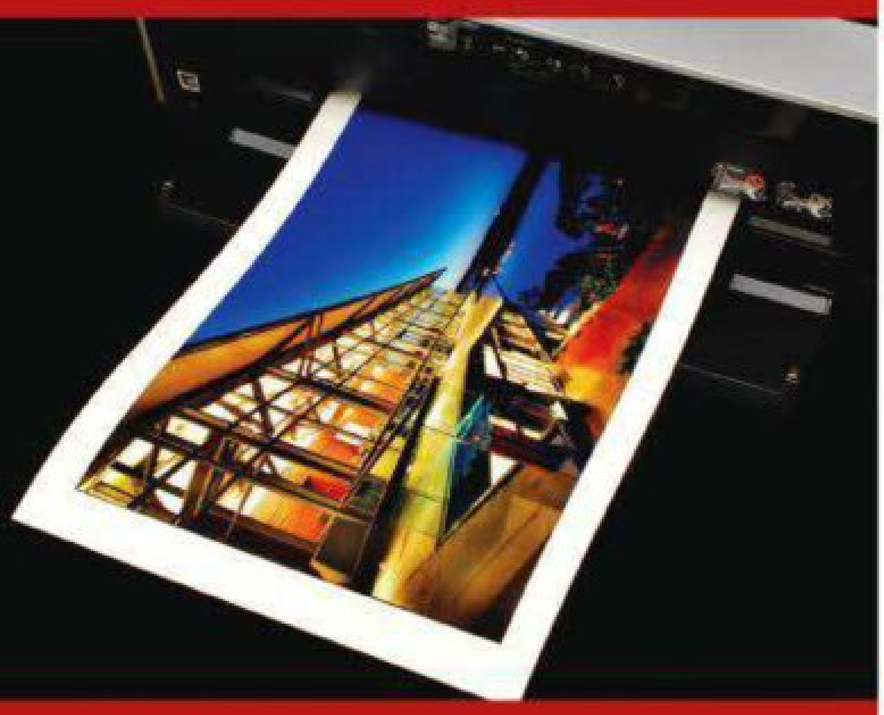
www.HoodmanUSA.com 800.818.3946

Release: StoreMags & FantaMag

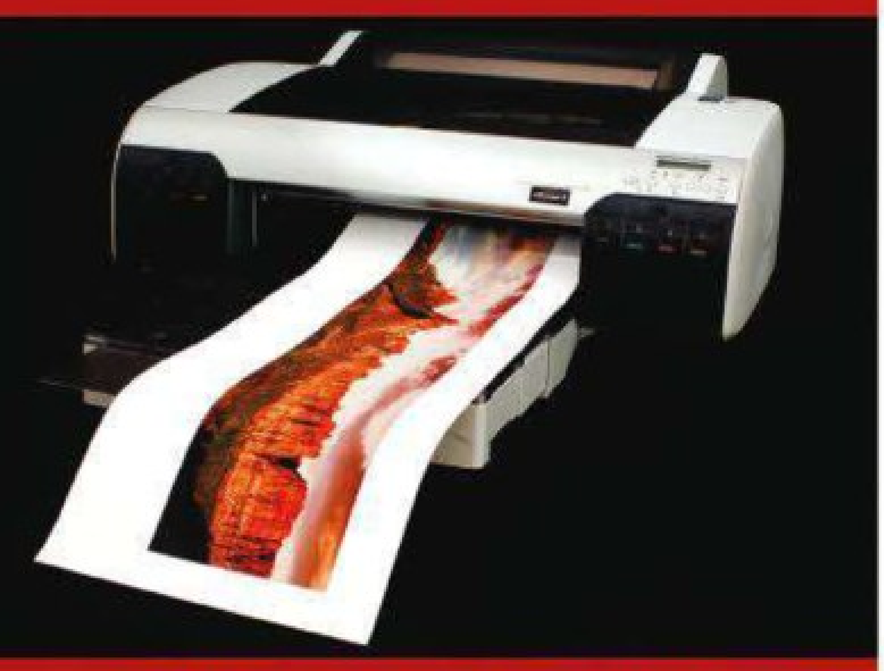
StoreMags.com - Free Magazines Download In True PDF format

StoreMags.com

INKJET PAPERS
for any printer



INKJET PAPERS
for any project



TRY OUR SAMPLE KIT
Only $12.99 with Free Shipping
redriverpaper.com/popphoto
RED RIVER PAPER
888-248-8774 // customerservice@redriverpaper.com
8330 Directors Row, Dallas TX 75247

AMATEUR PRO

Like a Tack

IT LACKS AUTOFOCUS, BUT WHO CARES?

A WELCOME newcomer to these shores, Rokinon-branded high-speed prime lenses from Samyang offer a tradeoff many shooters will find tempting: In place of autofocus, you get high, f/1.4 speed at a bargain price.

Available in most popular mounts (shown here in the Canon version), this full-frame 85mm f/1.4 ($270–$300, street) is a 128mm equivalent on most APS-C bodies (136mm on Canons). It's well-built, with a polycarbonate outer shell and metal chassis and lensmount. More sophisticated electronically than the noncoupled 35mm f/1.4 Rokinon tested here in July, it offers an autodiaphragm, to avoid stopping the lens down to the working aperture before shooting. The Nikon-mount lens goes further with two versions, one with focus confirmation as well as AE data. The AE-only version costs $30 less. As with older, non-G, Nikon lenses, you must set the lens to minimum aperture for autoexposure in program and shutter-priority modes; unlike Nikon lenses, the Rokinon lacks a minimum-aperture lock.

The Rokinon also goes without a lens-mounting index bullet. Otherwise it's well-marked, with easily legible focus and aperture scales. Cosmetically, the lens

CONTINUES ON PAGE 104

DAN BRACAGLIA

SPECIFICATIONS

85MM (85.76mm tested), f/1.4 (n.a. tested*), 9 elements in 7 groups. Focus ring turns 140°.
DIAGONAL VIEW ANGLE: 28 degrees.
WEIGHT: 1.15 lb. **FILTER SIZE:** 72mm.
MOUNTS: Canon, Four Thirds, Nikon, Pentax, Sony.
INCLUDED: Lenshood.
STREET PRICE: $270; $300 (two versions).

TEST RESULTS

DISTORTION: Nikon mount: 0.04% (Imperceptible) barrel.
LIGHT FALLOFF: Gone by f/1.8.
CLOSE-FOCUSING DISTANCE: 45.2 inches.
MAXIMUM MAGNIFICATION RATIO: 1:11.33.

ROKINON AE 85MM F/1.4 AS IF UMC
WHAT'S HOT
High speed, low price.
WHAT'S NOT
No autofocus.
WHO IT'S FOR
Bargain hunters who want to experience the pleasures of f/1.4.

*TESTED MEASUREMENT NOT AVAILABLE DUE TO INSTRUMENT LIMITATION.

Turn your used photo equipment into cash!

with Adorama Used Marketplace.

We Pay Top Dollar
for rare pieces & collections

Extra Cash Bonuses
for current models

Easy online quotes
at: adorama.com/sell

We want to buy your used or unused photo equipment!

Adorama spent millions of dollars in 2010 buying 35mm, Medium & Large Format, Scopes, Video and Digital equipment.

Our customers happily traded or cashed in their equipment. We were able to satisfy them by simply **paying above market value**.

Adorama pays **top dollar** for individual items, rare pieces, collections and estates.

3 Small Steps for Giant payouts!

FAST
We can arrange a **FREE** UPS insured pickup in the USA, or you may send it to us at your convenience.

SIMPLE
Expect one of our agents to contact you as soon as your equipment is evaluated.

SMOOTH
Your check, direct deposit or trade will be sent out promptly.

If you are not pleased with our offer, we will return the equipment fully insured at our expense.

To find out the value of your equipment, contact us:

Phone:
800-223-2500

Online Quote:
adorama.com/sell

e-mail:
used@adorama.com
Please include your phone number in the e-mail.

Bring it:
42 West 18th Street
New York NY 10011

Ship it:
Adorama
Att. Used Department
7 Slater Drive
Elizabeth, NJ 07206

Call. 800.223.2500
Logon. adorama.com
Visit. 42 W. 18th St. NYC 10011

ADORAMA
THE PHOTOGRAPHY PEOPLE

StoreMags.com - Free Magazines Download in True PDF format

Release: StoreMags & FantaMag

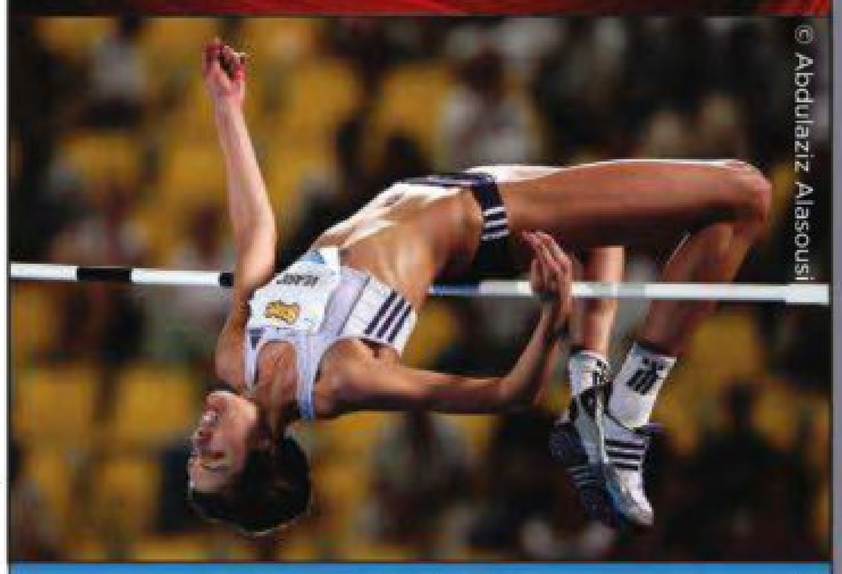
Promotion

POPULAR PHOTOGRAPHY

2011 / 18th Annual • Readers' PHOTO CONTEST

The 18th Annual *Popular Photography* Photo Contest gives photographers the opportunity to win prizes and have their work recognized in the January 2012 issue of *Popular Photography*, the largest photo magazine in the world, as well as on our website, **PopPhoto.com**.

© Alex Burkevics


© Abdulaziz Alasousi

© Kati Mai Seiffer

Categories

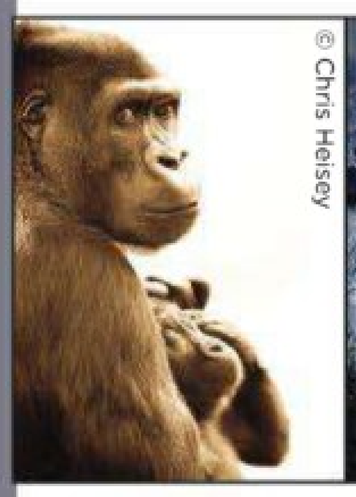
- ACTION/SPORTS
- ANIMALS
- CITIES/ARCHITECTURE
- LANDSCAPE/NATURE
- OBJECTS
- PEOPLE

- **NEW TO 2011:** PEOPLE'S CHOICE - *PopPhoto* readers will now be able to vote for their favorite image!

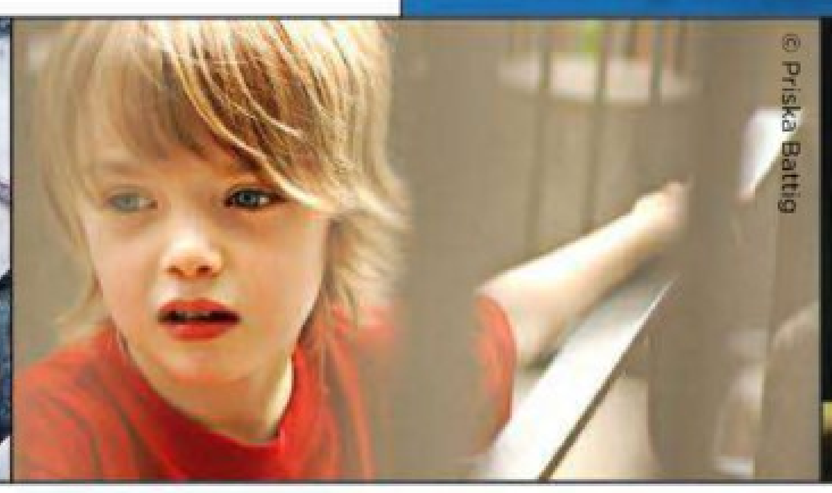
Submissions

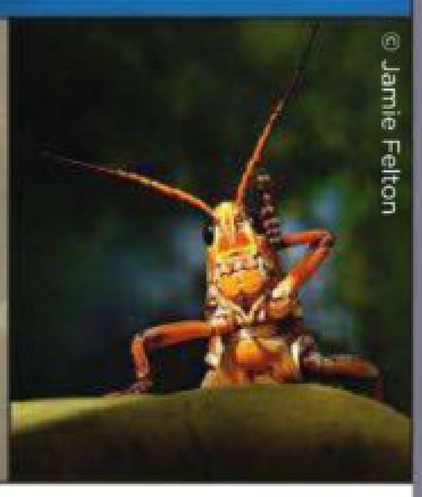
The competition is open to work produced from June 2010 — September 2011. All submitted artwork should be of reproduction quality.

ENTRY FEE: $10
DEADLINE: September 30, 2011


© Chris Heisey

© Erika Skopg


© Priska Battig


© Jamie Felton

For a complete set of contest rules, prizes or to enter, please visit: **www.PopPhoto.com/readerscontest2011**

SAMSUNG

The Readers' Contest, sponsored by *Popular Photography* magazine, a publication of Bonnier Corporation, is open only to individuals who are sixteen (16) years or older at time of entry, excluding residents of Cuba, Iran, North Korea, the province of Quebec, Sudan, Syria, and any other jurisdiction where this contest is prohibited by law. To enter and for complete Official Rules, visit http://www.popphoto.com/readerscontest2011 between May 1, 2011 and September 30, 2011.

StoreMags.com - Free Magazines Download in True PDF format

Release: StoreMags & FantaMag

800-947-9980
212-444-6666
Fax: 212-239-7770

420 Ninth Avenue
Corner of 34th Street
New York, N.Y 10001

B&H PHOTO - VIDEO - PRO AUDIO
The Professional's Source™

Store & Mail Order Hours: Sunday 10-5 | Mon-Thurs 9-7 | Friday 9-1 EST/9-2 DST | Closed Saturday

Over 300,000 products, at your leisure
www.BandH.com/POP

B&H Online

- **Search Capabilities**
  Find products fast
- **Podcasts**
  B&H experts provide essential product information in video interviews
- **Product Demos**
  View products from every angle, right on your computer screen
- **Customer Reviews**
  Useful feedback from other customers to help you decide
- **Live Help**
  Chat online with support staff

StoreMags.com - Free Magazines Download in True PDF format

When in New York,
Visit our SuperStore

- Over 70,000 square feet of the latest gear
- The most knowledgeable Sales Professionals
- Hands-on demos
- Convenient free parking available

Upcoming Holiday Schedule

August 9 ..... Closed
September 29-30 ... Closed

We Buy, Sell, and Trade
Used Equipment

888-520-3010
Speak to a Sales Associate

www.BandH.com/used
Shop conveniently online

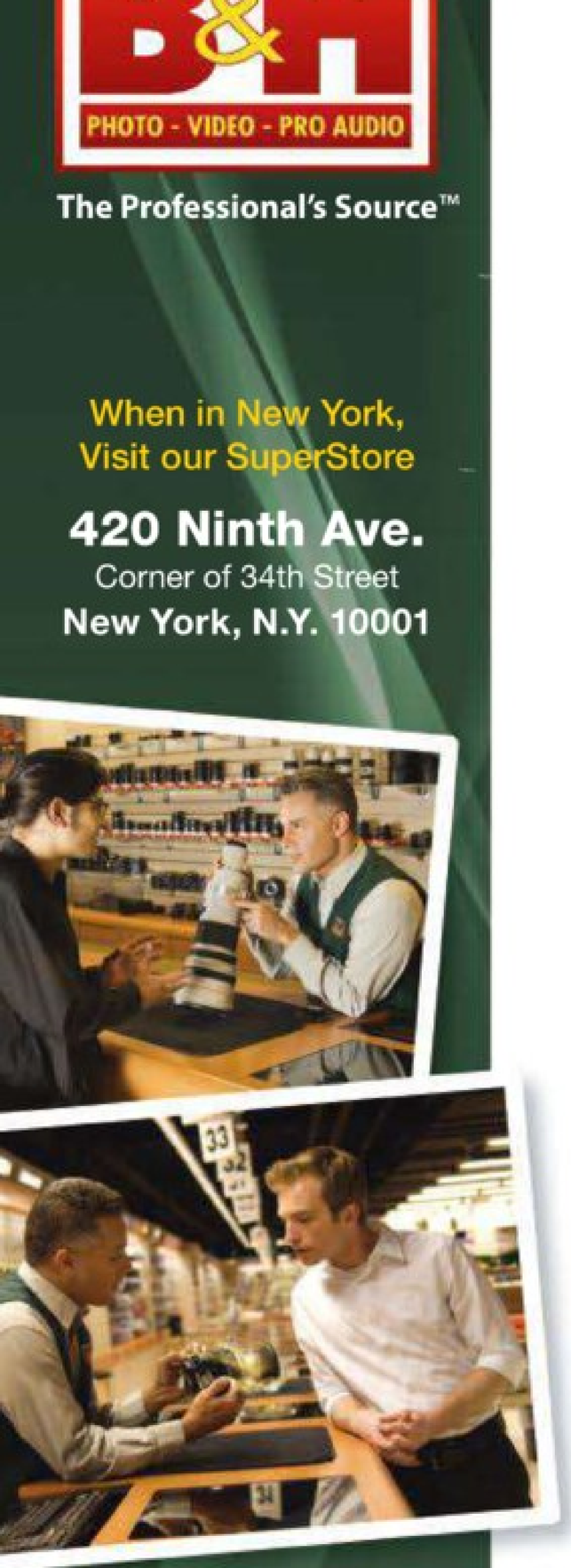
Prices, specifications, and images are subject to change without notice. Manufacturer rebates are subject to the terms and conditions (including expiration dates) printed on the manufacturers' rebate forms. Not responsible for typographical or illustrative errors. © 2000-2011 B & H Foto & Electronics Corp.

Release: StoreMags & FantaMag

B&H
PHOTO - VIDEO - PRO AUDIO
The Professional's Source™

When in New York,
Visit our SuperStore

420 Ninth Ave.
Corner of 34th Street
New York, N.Y. 10001



- Over 70,000 square feet of the latest gear
- The most knowledgeable Sales Professionals
- Hands-on demos
- Convenient free parking available

Subscribe to our free Catalog
BandH.com/catalog
212-444-6633

Canon Powershot A800

- Low Light, Vivid, Kids & Pets Modes
- 2.5" TFT LCD • Multiple Shooting Modes
- 3.3x Optical Zoom • 4x Digital Zoom
- 6.6-21.6mm f/3-5.8 (35mm equiv: 37-122mm) • SD/SDHC/SDXC Card Slot
- Dimensions: 3.71 x 2.43 x 1.23"

#CAPSA800 Black, Red, Silver*

10 Mega Pixels

Canon Powershot Elph 500HS

- 3.2" LCD Monitor • Improved Low Light
- 4.4x Optical Zoom • 4x Digital Zoom
- 4.3-18.8mm f/2-5.8 (35mm equiv: 24-105mm) • SDHC/SDXC Card Slot
- Full 1080p HD Video with Stereo Sound
- Dimensions: 3.96 x 2.18 x 0.98"

#CAPSE500 Brown, Pink, Silver*

12 Mega Pixels

Canon Powershot S95

- 3.0" LCD Monitor • RAW + JPEG Files
- 3.8x Optical Zoom • 4x Digital Zoom
- 6-22.5mm f/2.0-4.9 (35mm equiv: 28-105mm) • SD/SDHC/SDXC Card Slot
- 1280x720p HD Video with Stereo Sound
- Dimensions: 3.93 x 2.30 x 1.16"

*#CAPSS95**

10 Mega Pixels

Canon Powershot G12

- 2.8" Vari-Angle LCD • 1280 x 720p HD Video Capture • Stereo Sound for Video
- 5x Optical Zoom • 4x Digital Zoom
- 6.1-30.5mm f/2.8-4.5 (35mm equiv: 28-140mm) • SD/SDHC/SDXC Card Slot
- RAW File Mode • Dim.: 4.41 x 3 x 1.9"

*#CAPSG12**

10 Mega Pixels

Nikon Coolpix S8100

- 3" Ultra High Res. LCD
- 10x Optical Zoom • 1080p Full HD Video
- 5.4-54mm f/3.5-5.6 (35mm equiv: 30-300mm) • SD/SDHC/SDXC Card Slot
- Enhanced Low-Light Photography
- Dimensions: 4.1 x 2.4 x 1.2"

#NICPS8100 Black, Gold, Red*

12 Mega Pixels

Nikon Coolpix P300

- 3" High Res. LCD • 4.2x Optical Zoom
- 4.3-17.9mm f/1.8-4.9 (35mm equiv: 24-100mm) • SDHC/SDXC Card Slot
- 4-Way VR Image Stabilization • Full HD 1920 x 1080 Video with Stereo Sound
- Dimensions: 4.3 x 3.1 x 32.3 x 4.1 x 1.3"

*#NICPP300**

12 Mega Pixels

Nikon Coolpix P7000

- 3" Ultra High Res. LCD
- 7.1x Optical Zoom • 720p HD Video
- 6-42.6mm f/2.8-5.5 (35mm equiv: 28-200mm) • SD/SDHC/SDXC Card Slot
- 5-Way VR Image Stabilization
- Dimensions: 4.5 x 3.1 x 1.8"

*#NICPP7000**

10 Mega Pixels

Olympus Stylus Tough-8010

- Shockproof, Waterproof, Freezeproof, Crushproof • 2.7" LCD
- 5x Optical Zoom • 5x Digital Zoom
- 5-25mm f/3.5-5.1 (35mm equiv: 28-140mm) • SD/SDHC Card Slot
- Dimensions: 3.9 x 2.5 x 0.94"

#OLST8010 Black, Silver*

12 Mega Pixels

Panasonic Lumix DMC-LX5

- 3" LCD • HD Video Recording
- 3.8x Optical Zoom • 4x Digital Zoom
- 5.1-19.2mm f/2-3.3 (35mm equiv: 24-90mm) Leica DC Vario-Summicron
- SDHC/SDXC Card Slot • Raw Recording
- Dimensions: 4.32 x 2.58 x 1.69"

#PADMCLX5 Black, White*

10 Mega Pixels

Sony CyberShot DSC-WX10

- 2.8" LCD Monitor • 7x Optical Zoom
- 4.28-30mm f/2.4-5.9 (35mm equiv: 24-168mm) • SD/SDHC/SDXC Card Slot
- 1080i AVCHD HD Video with Dual Record
- Superior Auto w/HDR Mode • Manual Controls
- Dimensions: 3.74 x 2.11 x 0.92"

#SODSCWX10B

16 Mega Pixels

Sony CyberShot DSC-TX10

- 3" Touch Screen • 1080i AVCHD HD
- Waterproof (10') & Shockproof (5')
- 4.43-17.7mm f/3.5-4.6 (35mm equiv: 25-100mm) • Dustproof & Freezeproof
- MS PRO Duo & SDHC/SDXC Card Slots
- Dimensions: 3.74 x 2.20 x 0.71"

#SODSCTX10 Black, Blue, Green, Pink, Silver*

16 Mega Pixels

Sony CyberShot DSC-H70

- 3" LCD Monitor • 720p HD Video
- 10x Optical Zoom • iAuto and Easy Mode
- 4.25-42.5mm f/3.5-5.5 (35mm equiv: 25-250mm) Lens • Soft Skin Mode
- MS PRO Duo & SDHC/SDXC Card Slots
- Dimensions: 3.98 x 2.24 x 1.10"

#SODSCH70 Black, Blue, Red, Silver*

16 Mega Pixels

MEMORY CARDS

CF Compact Flash

	Delkin			Kingston				Lexar			Sandisk			
	Std	Pro	Combat 91 MBs	Std	Elite Pro 133x	Ultimate 266x	Ultimate 600x	Platinum II 200x	400x	600x	Ultra II	Extreme 60 MBs	Extreme Pro 90 MBs	Extreme Pro 100 MBs
4GB	16.95	34.99	59.99	10.99	14.95	—	—	24.50	—	—	19.95	—	—	—
8GB	26.95	49.99	79.99	17.95	21.95	—	—	30.20	45.95	74.95	34.95	54.95	—	—
16GB	42.50	89.99	144.99	—	32.99	36.95	72.95	49.95	74.95	129.95	63.95	94.95	149.99	—
32GB	89.95	139.99	269.99	—	—	71.95	149.95	—	137.95	239.00	—	163.06	269.99	—
64GB	—	299.95	—	—	—	—	—	—	—	—	—	—	549.99	—
128GB	—	—	—	—	—	—	—	—	—	—	—	—	—	1,149.99

MSDUO Memory Stick Pro Duo

	Sony	
	Mark II	Pro-HG HX 20 MBs
2GB	14.99	—
4GB	15.50	—
8GB	—	27.49
16GB	—	59.50
32GB	—	109.95

SDXC Extended Capacity

	Delkin	Kingston		Lexar	Sandisk	Panasonic
	Elite 45 MBs	Class 6 15 MBs	Class 10 35 MBs	Class 10 20 MBs	Class 4 15 MBs	Class 10 45 MBs
64GB	429.99*	206.95	414.95*	121.08	116.95	399.95*
128GB	—	—	—	249.00	—	—

Note: Not all devices support SDXC cards *** UHS-1**

SDHC-UHS-1 Ultra High Speed

	Delkin	Kingston	Sandisk	Panasonic	
	Elite 80 MBs	Ultimate XX 35 MBs	Extreme Pro 45 MBs	Gold 25 MBs	Pro Class 10
8GB	79.95	68.50	36.95	44.50	52.95
16GB	169.99	126.50	69.00	89.50	107.95
32GB	329.99	269.50	139.00	163.50	194.95

SD HC Secure Digital High Capacity

	Delkin			Kingston				Lexar			Panasonic		Sandisk				Sony		
	Pro Class 6	Pro Class 10	Micro	Standard Class 4	Standard Class 6	Ultimate X Class 10	Micro Class 4 Multi Kit	Std Class 4	Platinum II Class 6 100x	Professional Class 10 133x	Silver Class 4 20 MBs	Gold Class 10	Std Class 4	Ultra Class 4 15 MBs	Extreme	Micro Class 4	Standard Class 4	Standard Class 10	Micro Class 4
4GB	9.56	19.99	13.50	—	9.99	—	9.11	8.50	11.71	—	9.95	24.50*	7.99	10.95	13.95	7.99	8.29	—	9.95
8GB	17.50	34.99	26.50	12.95	15.95	16.95	13.99	14.95	16.95	24.47	19.50	29.99	14.95	18.99	24.95	14.99	15.99	24.50	15.49
16GB	34.95	64.99	39.95	27.50	28.95	29.50	29.50	22.95	24.95	40.95	37.50	—	27.99	28.99	46.95	28.49	29.95	42.95	—
32GB	83.50	124.99	—	56.50	—	56.74	67.95	43.50	58.95	69.95	—	*** UHS-1**	49.99	67.99	77.95	74.95	60.48	79.95	—

Panasonic Lumix DMC-G2 DSLR

- One-Touch 1080x720 HD Video
- 3.0" LCD Touch Screen
- Touch Screen Focus, Exposure Control
- Double Live View
- Compatible with Micro 4/3 Lenses
- 4/3 Lenses with Optional Adapter
- SD/SDHC/SDXC Card Slot
- Convenient iA (Intelligent Auto) Mode
- Dozens of Scene Modes for Photos & Video

*Kit with 14-42mm G Vario Lens.....#PADMCG2KQ**

12 Mega Pixels

OLYMPUS PEN E-PL1 DSLR

- 2.7" LCD Monitor with Live View
- HD Movies (720p)
- 4/3 Full Frame Zuiko Lenses
- SD/SDHC Card Slot
- 6 In-Camera Art Filters
- Advanced Dust Reduction
- Live Guide Image Manipulation
- 19 Automatic Scene-Select Modes
- 3 In-Body Image Stabilization Modes
- Available in Black, Blue or Champagne

*Kit with 14-42mm Zuiko Lens..... #OLEPL11442**

12 Mega Pixels

OLYMPUS E-5 DSLR

- RAW & JPEG Still Image Formats
- 3" Dual Axis Swivel HyperCrystal LCD
- 4/3 Full Frame Zuiko-Specific Lenses
- Olympus TruePic V+ Image Processor
- CF & SDHC/SDXC Card Slots
- Splashproof and Dustproof
- 1280 x 720p HD Video Capture
- Mechanical Image Stabilization

Body Only..... #OLE5

12 Mega Pixels

PENTAX K-r DSLR

- 720p HD Video
- 11 Point SAFOX IX Autofocus System
- In-Camera HDR Image Capture
- IrSimple Infrared Data Transfer
- 3" LCD monitor with Live View
- Uses Pentax AF Lenses (1.5x factor)
- SD/SDHC Card Slot
- 6 FPS Frame Rate
- ISO 100-25,600

*Body Only.....#PEKR**

12 Mega Pixels

SONY Alpha NEX-5 DSLR

- Extremely Compact HD Imaging System
- Tiltable 3" TFT TruBlack LCD
- Uses Sony E-mount series Lenses
- HD 1080/60i Video / Dolby Digital (AC-3) • Up to 7 fps
- MS PRO Duo or SD/SDHC Card Slots • Up to ISO 12800
- Auto HDR capture / DRO Optimizer
- In-Camera 226° Sweep Panoramas
- Magnesium-alloy Body • Available in Black or Silver

*with 16mm Lens..... #SONEX5A**
*with 18-55mm Lens..... #SONEX5K**

14 Mega Pixels

SONY Alpha SLT-A55 DSLR

- Translucent Mirror for Fast Focus
- 921K Dot 3" Tiltable LCD screen
- Uses Sony Alpha (compatible with Minolta Lenses (1.5x factor) • Built-In GPS
- Full HD 1080/60i Video
- 3D Sweep Panorama Mode
- Quick AF for Full HD Movie Capture
- 10 FPS Continuous Shooting
- Up to ISO 12800 Sensitivity

*Body Only..... #SOSLTA55**

16 Mega Pixels

▸ OLYMPUS

Flash System

FL-36R Flash	$229.95		
FL-50R Flash	$499.95	RF-11 Ring Flash	$249.95
SRF-11 Ring Flash Set	$559.95		
TF-22 Twin Flash	$449.95		
STF-22 Twin Flash Set	$739.95		

Zuiko 4/3 System Digital Lenses

8/3.5 Fish-eye ED	$799.99
35/3.5 Macro ED (52ø)	$229.95
50/2.0 Macro ED (77ø)	$499.95
150/2.0 ED (82ø)	$2,499.95
300/2.8 ED	$6,999.95
7-14/4.0 ED (72ø)	$1,799.95
11-22/2.8-3.5 ED (72ø)	$799.95
12-60/2.8-4 ED SWD (72ø)	$999.95
14-42/3.5-5.6 ED (58ø)	$249.95
18-180/3.5-6.3 ED (62ø)	$499.95
35-100/2.0 ED (77ø)	$2,499.99
40-150/4-5.6 ED (58ø)	$279.95
50-200/2.8-3.2 ED SWD (67ø)	$1,199.95
90-250/2.8 ED (105ø)	$5,999.95
EC-14 1.4x Teleconverter	$439.95
EC-20 2x Teleconverter	$479.95
MF-1 OM Lens Adapter	$83.95

▸ PENTAX

AF Flash System

AF-360FGZ	AF-540FGZ

SMCP-DA Digital AF Lenses

14/2.8 ED IF (77ø)	15/4.0 ED AL (49ø)
35/2.8 Mac. Limited (49ø)	55/1.4 Limited (58ø)
21/3.2 AL Limited "Pancake" (49ø)	
40/2.8 Limited "Pancake" (49ø)	
70/2.4 Limited "Pancake" (49ø)	
200/2.8 ED IF	300/4.0 ED IF SDM (77ø)
10-17/3.5-4.5 ED IF (77ø)	12-24/4 ED AL IF (77ø)
16-45/4 ED AL (67ø)	
16-50/2.8 ED AL IF SDM (77ø)	
17-70/4.0 AL IF SDM (67ø)	
18-55/3.5-5.6 AL II (52ø)	
50-135/2.8 ED IF SDM (67ø)	
50-200/4-5.6 ED WR (52ø)	
55-300/4-5.8 ED (58ø)	
60-250/4.0 ED IF SDM (67ø)	

AF Lenses for 35mm & Digital SLRs

31/1.8 Limited (58ø)	50/1.4 (49ø)
43/1.9 Limited "Pancake" (49ø)	
50/2.8 Macro (52ø) with Case	
77/1.8 Limited (49ø)	
100/2.8 D FA AW Macro (49ø)	

▸ SONY

Compatible with Maxxum DSLRs

Flash System

HVL-F42AM	$299.99	HVL-F58AM	$499.99
HVL-F43AM	$349.99		

Digital Lenses

16/2.8 Fish-eye	$849.99		
20/2.8 (72ø)	$599.99	28/2.8 (49ø)	$269.99
35/1.4 (55ø)	$1,369.99	50/1.4 (55ø)	$369.99
50/2.8 Macro (55ø)	$479.99		
85/1.4 Carl Zeiss (72ø)	$$1,369.99		
100/2.8 Macro (55ø)	$679.99		
135/1.8 Carl Zeiss (77ø)	$1,479.99		
135/2.8 STF (72ø)	$1,249.99		
300/2.8 G APO	$6,299.99	500/8 Reflex	$749.99
11-18/4.5-5.6 DT (77ø)	$699.99		
16-35/2.-4.5 DT Carl Zeiss (62ø)	$749.99		
16-105/3.5-5.6 DT (62ø)	$599.99		
18-200/3.5-6.8 ZA SSM Carl Zeiss (77ø)	$1,899.99		
16-80/3.53 DT (62ø)	$529.99		
18-250/3.5-6.3 DT (62ø)	$579.99		
24-70/2.8 Carl Zeiss (77ø)	$1,599.99		
70-200/2.8 G APO (77ø)	$1,799.99		
70-300/4.5-5.6 G (62ø)	$849.99		
75-300/4.5-5.6 (55ø)	$249.99		
1.4x Teleconverter	$479.99	2x Teleconverter	$479.99

expoimaging

Digital White Balance Filters

ExpoDisc is an easy to use custom white balance solution that eliminates the inconvenience and inconsistencies of other methods.

- Use in Ambient, Studio or Mixed Light
- Easy to Use, Durable, Compact

52mm - Neutral or Portrait #EXWB52*	$69.95
58mm - Neutral or Portrait #EXWB58*	$79.95
62mm - Neutral or Portrait #EXWB62*	$84.95
67mm - Neutral or Portrait #EXWB67*	$89.95
72mm - Neutral or Portrait #EXWB72*	$94.95
77mm - Neutral or Portrait #EXWB77*	$99.95
82mm - Neutral or Portrait # EXWB82*	$104.95

OLYMPUS 50mm f/2 Macro ED Zuiko Digital Lens

- *Designed exclusively for Digital SLRs*
- Ideal for macro photography and also as a portrait lens
- Magnification 1:2
- ED glass element
- Min. focus: 9.45"
- 52mm filter diameter
- Weight: 10.6 oz

PENTAX 50-200mm f/4-5.6 SMCP-DA ED WR AF Digital Lens

- *Designed exclusively for Digital SLRs*
- Ideal for portraiture, sports, and scenery
- Weather resistant
- Quick-Shift Focus System
- Min. focus: 3.6'
- 52mm filter diameter
- Weight: 9 oz

SONY HVL-F58AM Shoe-Mount Digital Flash

- Zoom Head (24-105mm)
- Bounce & Swivel Head
- Guide No. 190'
- TTL Dedication
- Vari-Power
- High-Speed Sync
- Auto WB Adjustment
- Wireless Ratio Control
- Weight: 15.6 oz

SONY 16-80mm f/3.5-4.5 Carl Zeiss T* DT Digital Lens

- *Designed exclusively for Digital SLRs*
- Ideal for snapshots, portraits, interiors, or outdoor scenery
- 35mm equiv: 24-120mm
- Min. focus: 13.8"
- 62mm filter diameter
- Weight: 15.5 oz

B&H
PHOTO - VIDEO - PRO AUDIO
The Professional's Source™

Over 300,000 products, at your leisure
BandH.com/POP

800-947-9980
212-444-6666
Fax:
212-239-7770

Quick Dials
Digital SLR's and Accessories..... #64
Digital Point & Shoots and Accessories.....#61

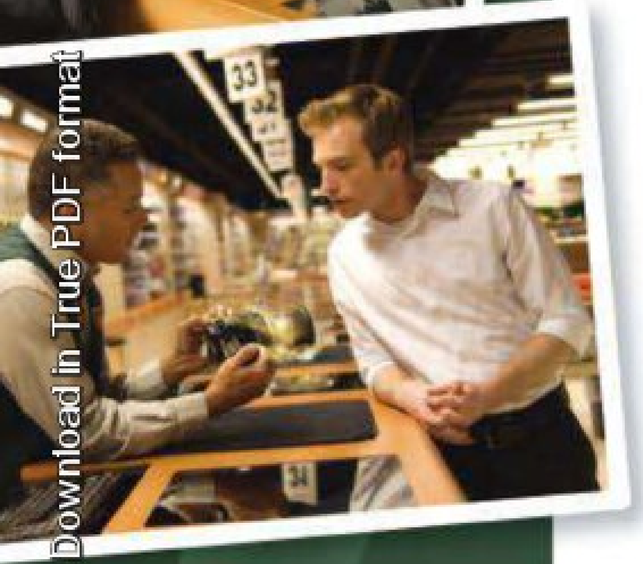
We Buy, Sell and Trade Used Equipment

Store & Mail Order Hours:
Sunday 10-5 • Mon.-Thurs. 9-7
Friday 9-1 EST/9-2 DST
Saturday Closed

B&H
PHOTO - VIDEO - PRO AUDIO
The Professional's Source™

When in New York,
Visit our SuperStore

420 Ninth Ave.
Corner of 34th Street
New York, N.Y. 10001



Over 70,000 square feet of the latest gear
The most knowledgeable Sales Professionals
Hands-on demos
Convenient free parking available

Subscribe to our free Catalog
BandH.com/catalog
212-444-6633

StoreMags.com - Free Magazines Download in True PDF format

Canon Digital Rebel T3 DSLR

- 2.7" Clear View LCD with Live View Function
- Uses Canon EF Lenses (1.6x factor)
- SDHC/SDXC Card Slot
- 3 fps Continuous Shooting
- ISO 100-6400
- Full HD Movie Mode
- RAW + JPEG Files
- Basic + Function / Creative Auto
- 63 Zone Dual-Layer System/9 Point AF

Kit with 18-55mm IS..... #CAEDRT3K

12 Mega Pixels

Canon Digital Rebel T3i DSLR

- 3" Clear View Vari-Angle LCD
- Uses Canon EF Lenses (1.6x factor)
- SDHC/SDXC Card Slot
- 3.7 fps Continuous Shooting
- ISO 100-6400
- RAW + JPEG Files
- Full HD Movie Mode with Manual Exposure
- 63 Zone Dual-Layer System/9 Point AF

Body Only..... #CAEDRT3I
Kit with 18-55mm IS..... #CAEDRT3IK

18 Mega Pixels

Canon EOS-60D DSLR

- 1920 x 1080 HD Video Capture
- DIGIC 4 Image Processor
- SD/SDHC/SDXC Card Slot
- Works with all Canon EF & EF-S Lenses • Vari-Angle Clear View 3.0" Flip-Out LCD
- HDMI Output to HDTV
- 5.3 fps Continuous Shooting
- ISO 6400 - Expandable to 12800

Body Only..... #CAE60D
Kit with 18-135mm IS..... #CAE60D18135
Kit with 18-200mm IS ..... #CAE60D18200

18 Mega Pixels

Canon EOS-5D Mark II DSLR

- Record HD Video • 1080p Movie Mode
- Full-Frame Sensor • Live View Mode
- 3" High Resolution LCD Screen
- Uses Canon EF Lenses
- CF, MD Card Slot
- Dust and Weather Resistant
- Self-Cleaning Sensor
- 3.9 fps Burst Mode
- 9-point AF Sensor Array
- ISO Range 50-25600

Body Only..... #CAE5D2
Kit with 24-105mm IS..... #CAE5D224105

21 Mega Pixels

Canon EOS-7D DSLR

- Record HD Video • 3" LCD
- Uses Canon EF Lenses
- CF, MD Card Slot
- Dust and Weather Resistant
- Selectable Video Exposure and Frame Rates
- ISO 100-6400 (expandable to 12800) • 8 fps Burst Mode
- 19-Point, All Cross-Type AF System

Body Only..... #CAE7D
Kit with 18-135mm IS..... #CAE7D18135
Kit with 28-135mm IS..... #CAE7D28135

18 Mega Pixels

Canon EOS-1D Mark IV DSLR

- HD Video Recording
- Selectable Video Exposure + Frame Rates
- Self-Cleaning Sensor
- 3" LCD Monitor
- Uses Canon EF Lenses
- SD/SDHC & CF card slots
- 10 fps Burst Mode
- Dust and Weather Resistant
- 45 Point AF System
- High Sensitivity (ISO 102,400)

*Body Only..... #CAE1D4**

16 Mega Pixels

Canon SLR Lenses and Flashes

CALL FOR AVAILABLE REBATES!

	IMP	USA
EOS Flash System (USA)		
270EX		
430EX II		
580EX II		
MR-14EX Ringlight		
MT-24EX Twin Flash		
EF-S Lenses for Digital Only		
Compatible with the 20D, 30D, 40D, 50D & Digital Rebel only		
60/2.8 USM Macro (52ø)		
10-22/3.5-4.5 USM (77ø)		
15-85/3.5-5.6 IS USM (72ø)		
17-55/2.8 IS USM (67ø)		
18-55/3.5-5.6 IS (58ø)		
18-135/3.5-5.6 IS (67ø)		
18-200/3.5-5.6 IS (72ø)		
55-250/4.0-5.6 IS USM (58ø)		
EF Lenses		
15/2.8		
20/2.8 USM (72ø)		
24/2.8 (58ø)		
28/2.8 (52ø)		
28/1.8 USM (58ø)		
35/2 (52ø)		

	IMP	USA
EF Lenses		
50/1.8 (52ø)		
50/2.5 Macro (52ø)		
50/1.4 USM (58ø)		
MP-E 65/2.8 1x-5x Macro (58ø)		
85/1.8 USM (58ø)		
100/2 USM (58ø)		
100/2.8 USM Macro (58ø)		
135/2.8 (52ø)		
28-135/3.5-5.6 IS USM (72ø)		
70-300/4-5.6 IS USM (58ø)		
70-300/4.5-5.6 DO IS USM (58ø)		
75-300/4.0-5.6 III (58ø)		
75-300/4.0-5.6 III USM (58ø)		
TS-E MF Lenses		
17/4.0 "L"		
24/3.5 "L" II		
45/2.8		
90/2.8		
EF "L" Lenses		
14/2.8 USM II		
24/1.4 II (77ø)		
35/1.4 USM (72ø)		
50/1.2 USM (72ø)		
85/1.2 USM II (72ø)		

	IMP	USA
EF "L" Lenses		
100/2.8 IS USM Macro (67ø)		
135/2.0 USM (72ø)		
180/3.5 USM Macro (72ø)		
200/2.8 USM (72ø)		
200/2.0 IS USM (52ø)		
300/4.0 IS USM (77ø)		
300/2.8 IS USM (52ø rear)		
400/5.6 USM (77ø)		
400/2.8 IS (52ø rear)		
500/4 IS USM (52ø rear)		
600/4.0 IS (52ø rear)		
16-35/2.8 USM II (82ø)		
17-40/4.0 USM (77ø)		
24-70/2.8 USM (77ø)		
24-105/4 IS USM (77ø)		
28-300/3.5-5.6 IS USM (77ø)		
70-200/4.0 USM (67ø)		
70-200/4.0 IS USM (77ø)		
70-200/2.8 USM (77ø)		
70-200/2.8 IS II USM (77ø)		
100-400/4.5-5.6 IS USM (77ø)		
1.4x II Teleconverter		
1.4x III Teleconverter		
2x II Teleconverter		
2x III Teleconverter		

USA = Imported and Warranted by Canon USA **IMP =** Imported and Warranted by B&H (not qualified for Canon USA Rebates and Warranties)

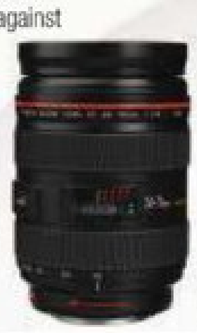
Canon 580 EX II
Shoe Mount Flash

- Dust- & water-resistance
- Guide No. 190'
- Metal Hot Shoe
- E-TTL II, E-TTl, TTL & Manual
- Bounce & Swivel Head
- Zoom Head (24-105mm)
- Weight 13.2 oz

Canon 10-22mm f/3.5-4.5 EF-S USM
Digital Lens

- *Designed exclusively for Digital SLRs*
- 35mm equivalent 16-35mm
- Min. Focus 9.5"
- 3 aspherical lens elements
- 3.5-27 f/Stop Range
- 77mm filter diameter
- Weight 13.6 oz

Canon 24-70mm f/2.8 EF "L" USM
Zoom Lens



- Sealed and gasketed against dust and moisture
- Internal Focusing
- UD Element
- Two Aspherical Elements
- 2.8-22 f/Stop Range
- Focus 1.25' to Infinity
- 77mm filter diameter
- Weight 33.6 oz

Canon 70-200mm f/2.8 EF "L" IS II USM
Telephoto-Zoom Lens

- Improved Optical Image Stabilization provides up to 4 stops correction
- Min. Focus 3.9'
- Dust- and moisture-resistant
- 77mm filter diameter
- 52.56 oz

Release: StoreMags & FantaMag

Nikon D3000 DSLR

- Self-Cleaning Sensor
- 3" LCD Monitor
- Accepts Nikon AF Lenses (1.5x factor)
- ISO 100-1600
- Fast Shutter Response
- SD, SDHC Card Slot
- In-camera Editing
- 3 fps Burst Mode
- 11-point Autofocus System
- Nikon Inc. limited warranty included

Kit with 18-55mm VR DX.....#NID30001855

10 Mega Pixels

Nikon D3100 DSLR

- HD 1080p Video w/ Sound & Autofocus
- 3" LCD • Live View
- Uses Nikon AF Lenses (1.5x factor)
- SD/SDHC Card Slot
- 11-point Autofocus
- 3 Frames per Second Shooting
- ISO 100 to 3200 (Expand to 12800-Hi2)
- Self Cleaning Sensor
- Nikon Inc. limited warranty included

Kit with 18-55mm VR..... #NID31001855

14 Mega Pixels

Nikon D5100 DSLR

- 1080p HD Movies with Full Time Autofocus
- 3.0" Vari-angle LCD
- Uses Nikon AF Lenses (1.5x factor)
- SD/SDHC Card Slot
- In-Camera Special Effects Mode
- In-Camera HDR (High Dynamic Range)
- Fast 11-Point Autofocus System
- ISO Sensitivity 100-6400
- Nikon Inc. limited warranty included

Body Only.....#NID5100
t with 18-55mm VR..... #NID51001855

16 Mega Pixels

Nikon D7000 DSLR

- EXPEED 2 Image Processor
- 1080p HD Video Capture
- RAW + JPEG Still Image Capture
- 3" LCD Monitor
- Accepts Nikon AF Lenses (1.5x factor)
- Twin SD/SDHC/SDXC Card Slots
- 39-point AF System
- RGB 3D Matrix Metering System
- i-TTL Flash + Speedlight Compatibility
- Nikon Inc. limited warranty included

Body Only.....#NID7000

16 Mega Pixels

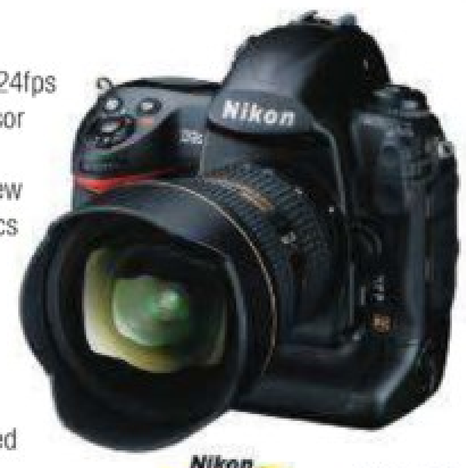
Nikon D700 DSLR

- Self Cleaning Sensor • 5 fps Burst
- FX-format CMOS (full frame)
- 3" VGA LCD Monitor • Live View
- 51-point AF System
- Uses Nikon AF Lenses
- CompactFlash Card Slot
- Dust and Water Resistant
- Active D-Lighting Mode
- HDMI Video Out • ISO 6400
- Nikon Inc. limited warranty included

Body Only.....#NID700
Kit with 24-120mm VR..... #NID70024120

12 Mega Pixels

Nikon D3s DSLR



- RAW/JPEGs & 720p HD Video @ 24fps
- FX-format (full-frame) CMOS Sensor
- In-Camera RAW Processing
- 3" 920,000-Dot LCD with Live View
- Compatible with Most Nikkor Optics
- Built Tough, Fully Weathersealed
- ISO Sensitivity up to 102,400
- Buffers Up to 48 RAW or 130 large JPEGs
- Dual CF Card Slots
- Nikon Inc. limited warranty included

Body Only.....#NID3S

12 Mega Pixels

Nikon SLR Lenses and Flashes

Call for Available Rebates

	IMP	USA
AF Flashes		
SB-400		
SB-700		
SB-900		
SU-800 Wireless Twin Flash		
SC-29 TTL Remote Cord for SU-800		
DX ED-IF Lenses for Digital Only		
10.5/2.8 Fish-Eye		
35/1.8 G AF-S (52ø)		
85/3.5 G ED VR Micro (52ø)		
10-24/3.5-4.5 G AF-S (77ø)		
12-24/4 G AF-S (77ø)		
16-85/3.5-5.6 G AF-S VR (67ø)		
17-55/2.8 G AF-S (77ø)		
18-55/3.5-5.6 G AF-S II (52ø)		
18-55/3.5-5.6 G AF-S VR (52ø)		
18-105/3.5-5.6 G AF-S VR (67ø)		
18-200/3.5-5.6 G AF-S VR II (72ø)		
55-200/4-5.6 G AF-S (67ø)		
55-200/4-5.6 G AF-S VR (67ø)		
55-300/4.5-5.6 G AF-S VR (58ø)		

	IMP	USA
D-Type AF Lenses		
14/2.8 D ED		
16/2.8 D (39ø) with Hood		
20/2.8 D (62ø)		
24/2.8 D (52ø)		
24/1.4 G AF-S ED (77ø)		
24/3.5 D ED PC-E (77ø)		
28/2.8 D (52ø)		
35/2.0 D (52ø)		
35/1.4 G AF-S ED (67ø)		
45/2.8 D ED PC-E Micro (77ø)		
50/1.8 D (52ø)		
50/1.4 D (52ø)		
50/1.4 G AF-S (58ø)		
60/2.8 D Micro (62ø) (1:1)		
60/2.8 G AF-S ED Micro (62ø)		
85/1.8 D (62ø) with Hood		
85/1.4 D IF (77ø)		
85/1.4 G AF-S (77ø)		
85/2.8 PC-E Micro (77ø)		
105/2.8 G AF-S ED-IF VR Micro (62ø)		
105/2.0 DC D with Hood (72ø)		
180/2.8 D ED-IF (72ø)		
200/4 D ED-IF Micro w/Case (62ø)		

	IMP	USA
D-Type AF Lenses		
200/2 G AF-S ED-IF VR (52ø)		
300/4.0 D AF-S ED-IF (77ø)		
300/2.8 G AF-S VR (52ø-R)		
400/2.8 G AF-S VR ED (52ø)		
500/4.0 G AF-S VR ED (52ø)		
600/4.0 G AF-S VR ED (52ø)		
14-24/2.8 G AF-S ED-IF		
16-35/4.0 G AF-S ED VR (77ø)		
17-35/2.8 D AF-S ED-IF (77ø)		
24-70/2.8 G AF-S ED-IF (77ø)		
24-85/2.8-4.0 D IF (72ø)		
24-120/4.0 G AF-S ED VR (77ø)		
28-300/3.5-5.6 G AF-S ED VR (77ø)		
70-200/2.8 G AF-S ED-IF VR II (77ø)		
70-300/4.0-5.6 G (62ø)		
70-300/4.5-5.6 G-AFS VR (67ø)		
80-200/2.8 D with Collar (77ø)		
80-400/4.5-5.6 D VR (77ø)		
200-400/4 G AF-S ED VR II (52ø)		
TC-14E II (1.4x) Teleconverter		
TC-17E II (1.7x) Teleconverter		
TC-20E III (2x) Teleconverter		

USA = Imported and Warranted by Nikon USA (AF lenses include 1 year warranty plus 4 years extended service coverage)

IMP = Imported and Warranted by B&H (not qualified for Nikon USA Rebates and Warranties)

Nikon 24-70mm f/2.8 G AF-S ED-IF Zoom Lens

- Optimized for edge-to-edge sharpness on both the Nikon FX (full-frame) and DX-format image sensors
- Rugged construction, dust and moisture resistance
- Minimum focus 1.2'
- 77mm filter diameter
- Weight 32 oz

Nikon 18-200/3.5-5.6 DX G VR II AF-S ED-IF Digital Lens

- *Designed exclusively for Digital SLRs*
- 35mm equiv. 27-300mm
- **VR II** Vibration Reduction
- SWM (Silent Wave Motor)
- 3.5-22 f/Stop Range
- Focus 1.6' to Infinity
- 72mm filter diameter
- Weight 19.8 oz

Nikon 70-200/2.8 G AF-S ED-IF VR II Telephoto-Zoom Lens

- **VR II** Vibration Reduction
- 3.5-22 f/Stop Range
- SWM (Silent Wave Motor)
- Close Focusing to 4.6'
- 77mm filter diameter
- Weight 3.2 lbs

Nikon SB-900 Speedlight i-TTL Shoe Mount Flash

- Guide No. 131'
- Recycling Time 4.5 Secs
- Bounce & Swivel Head
- Zoom Head (17-200mm)
- Stroboscopic Effect
- AF-Assist Illuminator
- Safety lock on flash shoe
- Weight 14.6 oz

B&H
PHOTO - VIDEO - PRO AUDIO
The Professional's Source™

Over 300,000 products, at your leisure
BandH.com/POP

800-947-9980
212-444-6666
Fax:
212-239-7770

Quick Dials
Digital SLR's and Accessories..... #64

We Buy, Sell and Trade Used Equipment

Store & Mail Order Hours:
Sunday 10-5 • Mon.-Thurs. 9-7
Friday 9-1 EST/9-2 DST
Saturday Closed

StoreMags.com - Free Magazines Download In True PDF format

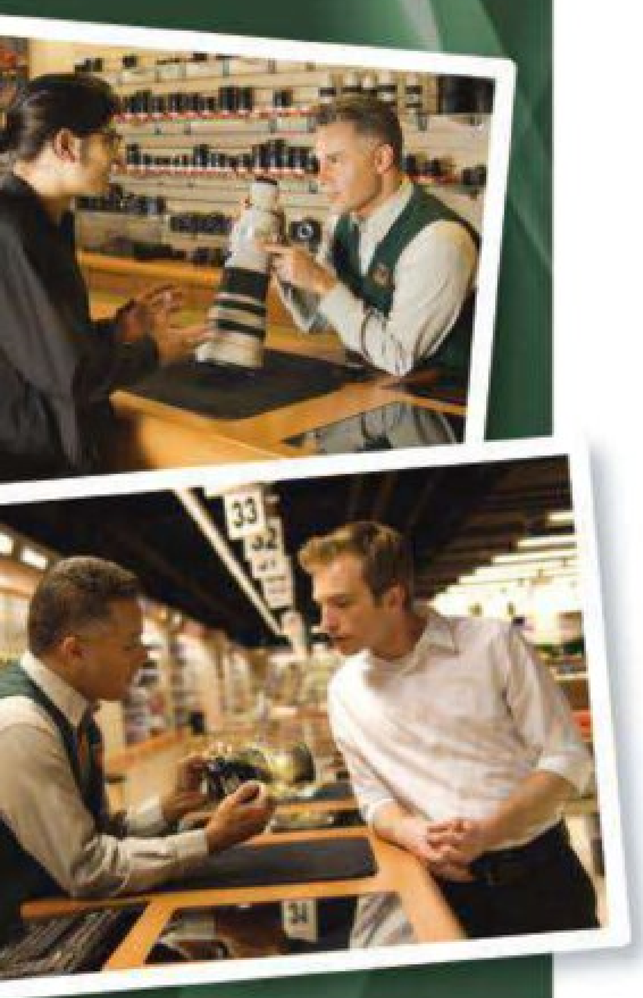
Release: StoreMags & FantaMag

B&H
PHOTO - VIDEO - PRO AUDIO

The Professional's Source™

When in New York,
Visit our SuperStore

420 Ninth Ave.
Corner of 34th Street
New York, N.Y. 10001



- Over 70,000 square feet of the latest gear
- The most knowledgeable Sales Professionals
- Hands-on demos
- Convenient free parking available

Subscribe to our free Catalog
BandH.com/catalog
212-444-6633

Page 6

▸ TAMRON AF LENSES

Six-Year Warranty | **Manual Focus Lenses In Stock – Call for Prices**

Di – for both digital & film SLR cameras • **Di-II** – for Digital SLRs Only

C = Canon N = Nikon P = Pentax SM = Sony/Minolta *** Price After Rebate* *Rebates expire 7-31-11*

		SKU #	Available for	Rebate	Price
Di-II	60/2.0 LD IF Macro (55ø)	#TA602DI*	C, N, SM	$100	$424.00**
Di	90/2.8 Macro (55ø)	#TA9028M*	C, N, P, SM	$50	$449.00**
Di	180/3.5 LD IF Macro (72ø)	#TA18035*	C, N, SM	$50	$689.00**
Di-II	10-24/3.5-4.5 (77ø)	#TA102435*	C, N, P, SM	$50	$449.00**
Di-II	17-50/2.8 XR LD IF Aspherical (67ø)	#TA175028*	C, N, P, SM	$25	$474.00**
Di-II	17-50/2.8 XR VC LD IF Asph. (67ø)	#TA175028*Q	C, N	$50	$599.00**
Di-II	18-200/3.5-6.3 (62ø)	#TA1820035*	C, N, P, SM	$60	$239.00**
Di-II	18-270/3.5-6.3 VC (72ø)	#TA1827035*	C, N	$150	$479.00**
Di-II	18-270/3.5-6.3 VC PZD (62ø)	#TA18270*	C, N	—	$649.00
Di	28-75/2.8 XR (67ø)	#TA287528*	C, N, P, SM	$25	$474.00**
	28-80/3.5-5.6 (58ø)	#TA288035*	C, N, P, SM	—	$89.00
Di	28-300/3.5-6.3 XR LD (62ø)	#TA2830035XD*	C, N, P, SM	—	$419.00
Di	28-300/3.5-6.3 XR VC (62ø)	#TA2830035*	C, N	—	$629.00
Di-II	55-200/4-5.6 LD Macro (52ø)	#TA552004*	C, N, SM	—	$199.00
Di	70-200/2.8 LD IF Macro (77ø)	#TA7020028M*	C, N, P, SM	—	$769.00
Di	70-300/4-5.6 VC USD	#TA70300*	C, N, SM	$50	$399.00**
	75-300/4.0-5.6 LD (62ø)	#TA753004*	C, N, P, SM	—	$164.00
Di	200-500/5-6.3 LD IF (86Cø)	#TA2005005*	C, N, SM	—	$949.00

▸ Tokina AF LENSES

DX – for Digital SLRs Only **FX** – Designed for full frame DSLRs

	** Also Available for Sony Alpha DSLR	Canon EOS	Nikon AF	Price
DX	35/2.8 Pro Macro (55ø)	#TO3528PDXC	#TO3528PDXN	$299.00
	100/2.8 Pro D Macro (52ø)	#TO10028PCAF	#TO10028PNAF	$449.00
DX	10-17/3.5-4.5 ATX Fisheye	#TO101735CAF	#TO101735NAF	$599.95
DX	11-16/2.8 Pro (77ø) **	#TO111628PDXC	#TO111628PDXN	$659.95
DX	12-24/4.0 Pro II (77ø)	#TO12244DXC	#TO12244DXN	$549.95
FX	16-28/2.8 Pro (77ø)	#TO162828FXC	#TO162828FXN	$849.00
DX	16.5-135/3.5-5.6 (67ø)	#TO16.513535C	#TO16.513535N	CALL

▸ SIGMA AF LENSES & FLASHES

DC – for Digital SLRs Only • **DG** – Optimized for Digital SLRs

H – HSM Model with Canon, Nikon, Sigma
R – Rear Slip-in Gelatin Filter Slot

		Canon	Nikon	Pentax	Sigma	Sony/Minolta	Price
DC	4.5mm f/2.8 EX Circular Fisheye HSM R	#SI4528EXDCC	#SI4528EXDCN	#SI4528EXDCP	#SI4528EXDCSI	#SI4528EXDSO	$899.00
DG	8/3.5 EX Circular Fish-Eye R	#SI835CA	#SI835NA	—	#SI835SI	—	$899.00
DC	10mm f/2.8 EX Fisheye HSM R	#SI1028EXDCC	#SI1028EXDCN	#SI1028EXDCP	#SI1028EXDCSI	#SI1028EXDCSO	$649.00
DG	15/2.8 EX Diagonal Fish-Eye R	#SI1528DGCAF	#SI1528DGNAF	#SI1528DGPAF	#SI1528DGSA	#SI1528DGMAF	$609.00
DG	20/1.8 EX DF RF Aspherical (82ø)	#SI2018CAF	#SI2018NAF	#SI2018PAF	#SI2018SA	#SI2018MAF	$629.00
DG	24/1.8 EX DF Aspherical Macro (77ø)	#SI2418MCAF	#SI2418MNAF	#SI2418MPAF	#SI2418MSA	#SI2418MMAF	$549.00
DG	28/1.8 EX DF Aspherical Macro (77ø)	#SI2818MCAF	#SI2818MNAF	#SI2818MPAF	#SI2818MSA	#SI2818MMAF	$449.00
DC	30mm f/1.4 EX HSM (62ø)	#SI3014DCCAF	#SI3014DCNAF	#SI3014DCPAF	#SI3014DCSA	#SI3014DCMAF	$489.00
DG	50mm f/1.4 EX (77ø) H	#SI5014C	#SI5014N	#SI5014PE	#SI5014SI	#SI5014SOM	$499.00
DG	50/2.8 EX Macro (55ø)	#SI5028MDGCAF	#SI5028MDGNAF	#SI5028MDGPAF	#SI5028MDGSA	#SI5028MDGMAF	$369.00
DG	70/2.8 EX Macro (62ø)	#SI7028MDGCA	#SI7028MDGNA	#SI7028MDGPA	#SI7028MDGSA	#SI7028MDGSAQ	$499.00
DG	85/1.4 EX HSM (77ø)	#SI8514C	#SI8514N	#SI8514P	#SI8514SI	#SI8514S	$969.00
DG	105/2.8 EX Macro (58ø)	#SI10528MDGCA	#SI10528MDGNA	—	#SI10528MDGSA	#SI10528MDGMA	$479.00
DG	150/2.8 EX APO Macro OS HSM (72ø)	#SI15028AMOC	#SI15028AMON	#SI15028AMOP	#SI15028AMOSI	#SI15028AMOS	$1,099.00
DG	300/2.8 APO EX HSM	#SI30028DGCAF	#SI30028DGNAF	#SI30028DGPAF	#SI30028DGSA	#SI30028DGMAF	$3,399.00
DC	8-16/4.5-5.6 HSM	#SI8164556CA	#SI8164556NI	#SI8164556PE	—	#SI8164556SO	$699.00
DC	10-20/4-5.6 EX HSM (77ø)	#SI102045DCAF	#SI102045DNAF	#SI102045DPAF	#SI102045DSA	#SI102045DMAF	$479.00
DC	10-20/3.5 EX HSM (82ø)	#SI102035C	#SI102035SN	#SI102035P	#SI102035SG	#SI102035S	$649.00
DG	12-24/4.5-5.6 EX RH	#SI122445CAF	#SI122445NAF	#SI122445PAF	#SI122445SA	#SI122445MAF	$899.00
DC	17-50/2.8 EX OS (77ø)	#SI175028CA	#SI175028NI	#SI175028PE	—	#SI175028SO	$669.00
DC	17-70/2.8-4.0 OS Macro HSM (72ø)	#SI177028DCC	#SI177028DCNQ	#SI177028DCP	#SI177028DCSI	#SI177028DCSM	$469.00
DC	18-50/2.8-4.5 OS (67ø)	#SI185028DOC	#SI185028DON	#SI185028DOP	#SI185028DOSG	#SI185028DOS	$199.00
DC	18-125/3.8-5.6 OS (Optical Stabilizer) (67ø) H	#SI18125350SC	#SI18125350SN	#SI18125350SP	#SI18125350SI	#SI18125350SS	$339.00
DC	18-200/3.5-6.3 IF Aspherical (62ø)	#SI1820035CAF	#SI182003563N	#SI1820035PAF	#SI1820035SA	#SI1820035MAF	$279.00
DC	18-200/3.5-6.3 OS (Optical Stabilizer) (72ø)	#SI1820035C	#SI1820035N	—	#SI1820035S	—	$399.00
DC	18-250/3.5-6.3 OS HSM (72ø)	#SI1825035C	#SI1825035N	#SI1825035CP	#SI1825035S	#SI1825035CSN	$479.00
DG	24-70/2.8 EX IF HSM (82ø)	#SI247028C	#SI247028NF	#SI247028PS	#SI247028S	#SI247028SM	$899.00
DC	50-200/4-5.6 OS HSM (55ø)	#SI5020045DOC	#SI5020045DON	#SI5020045DOP	#SI5020045DSG	#SI5020045DOS	$159.00
DG	50-500/4.5-6.3 APO OS HSM (95ø)	#SI505004563C	#SI505004563N	#SI505004563P	#SI505004563SA	#SI505004563SM	$1,659.00
DG	70-200/2.8 EX Macro II HSM (77ø)	#SI7020028C	#SI7020028N	#SI7020028PSA	#SI7020028S	#SI7020028SO	$949.00
DG	70-200/2.8 EX OS HSM (77ø)	#SI7020028CQ	#SI7020028NI	#SI7020028P	—	#SI7020028SOQ	$1,399.00
DG	70-300/4-5.6 DL Macro Super II (58ø)	#SI703004SCAF	#SI70300456N	#SI703004PAF	#SI703004SA	#SI703004MAF	$169.00
DG	70-300/4-5.6 APO Macro Super II (58ø)	#SI703004DGCA	#SI70300456AN	#SI703004DGPA	#SI703004DGSA	#SI703004DGMA	$239.00
DG	70-300/4-5.6 OS (62ø)	#SI7030045C	#SI7030045N	#SI7030045P	#SI7030045S	#SI7030045SM	$359.00
DG	150-500/5-6.3 APO OS HSM	#SI150500C	#SI150500N	#SI150500P	#SI150500S	#SI150500M	$1,069.00
DG	300-800/5.6 APO EX HSM	#SI300800DGCA	#SI300800DGNA	—	#SI300800DGSA	—	$7,999.00
DG	1.4x EX APO Tele-Converter	#SI1.4XDGCAF	#SI1.4XDGNAF	#SI1.4XDGPAF	#SI1.4XDGSA	#SI1.4XDGMAF	$249.00
DG	2x EX APO Tele-Converter	#SI2XDGCAF	#SI2XDGNAF	#SI2XDGPAF	#SI2XDGSA	#SI2XDGMAF	$299.00
DG	EF-610 ST	#SIEF610STC	#SIEF610STN	#SIEF610STP	#SIEF610STSI	#SIEF610STS	$165.00
DG	EF-610 Super Flash	#SIEF610C	#SIEF610N	#SIEF610P	#SIEF610SI	#SIEF610S	$255.00
DG	EM-140 TTL Ringlight	#SIEM140DGC	#SIEM140DGN	#SIEM140DGP	#SIEM140DGS	#SIEM140DGM	$379.00

▸ FLASHES

Stock Image

Canon

28 AF-3 TTL Digital Shoe Mount Flash	$108.00
28 CS-2 Digital Slave Shoe Mount Flash	$126.00
50 AF-1 TTL Shoe Mount Flash f/Canon or Nikon	$230.00
54 MZ-4 TTL Standard Shoe Mount Flash	$364.99
58 AF-2 TTL Shoe Mount Flash f/Canon or Nikon	$400.00
45 CL-4 TTL Handle Mount Flash Kit**	$699.95
76 MZ-5 TTL Handle Mount Flash**	$1,024.99

** with battery and charger

QUANTUM

Q-flash TRIO	$875.00
Q-flash T5D-R	$706.00
Q-flash T5D-R with Turbo Battery	$1,114.95
Q-flash T5D-R with Turbo Compact Battery	$1,125.00

Batteries

Battery 1 Compact			$118.00
Battery 1	$224.00	Turbo Battery	$408.00
Turbo Blade	$466.00	Turbo 3	$624.00

SUNPAK

E-Flash Flat Panel Kit #SUFP38	$58.95
018ST fits most Digital Cameras	$29.95
RD-2000 Shoe Mount Flash	$64.95
PZ-4000 AF TTL Shoe Mount Flash	$109.95
PZ-40x II AF TTL Shoe Mount Blk f/Canon, Nikon	$69.95
PZ-42x AF TTL Shoe Mount for Canon, Nikon	$149.99
622 Super Pro TTL Handle Mount Flash	$196.95
622 Super Kit with Wide Angle Head	$199.95

Vivitar

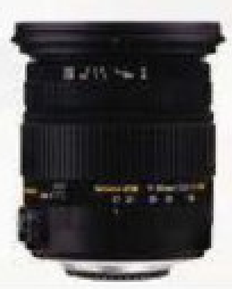
285HV Professional Auto	$89.95
Pearstone SB-4 AC Adapter f/285HV #PESB4	$14.95

SIGMA
18-200mm f/3.5-6.3 DC OS
Digital Lens

- ***Designed exclusively for Digital SLRs***
- Focus 1.5' to Infinity
- Mag. ratio of 1:3.9
- 72mm filter diameter
- Weight 21.6 oz

SIGMA
17-50mm f/2.8 EX DC OS
Digital Lens

- ***Designed exclusively for Digital SLRs***
- Minimum focus: 11"
- Optical Image Stabilization (OS)
- 77mm filter diameter
- Weight: 19.9 oz



TAMRON
60mm f/2.0 LD IF Macro Di-II
Digital Lens

- ***Designed exclusively for Digital SLRs***
- Minimum Focus 9.1'
- 55mm filter diameter
- Weight 14.1 oz

$100 Rebate

Tokina
11-16mm f/2.8 Pro DX AT-X Fisheye Digital Lens

- ***Designed exclusively for Digital SLRs***
- WR (Water Repellent) coating
- Minimum Focus 1'
- Magnification ratio 1:11.6
- Weight 1.2 lb

BAGS & CASES

DPS 3N1 Sling/Backpacks

3N1 bags provides fast equipment access and ultimate freedom allowing 3 carrying options in one while morphing from sling to backpack and back again fast and easy.

		10 Small	20 Med.	30 Large
SKU #		#KA31SBS	#KA31SBM	#KA31SBL
Color		Black	Black	Black
HOLDS	SLRs	1	1	1
	Lens/Flash	2	4	6
	Accessories	Yes	Yes	Yes
Price		**$99.99**	**$109.99**	**$149.99**

Lowepro Fastpack Backpacks

Protects your equipment and provides storage for accessories. Side-entry compartments let you quickly access gear and accessories, even while you're on the move.

		200	250	350
SKU #		#LOFP200*	#LOFP250*	#LOFP350*
Color		Black, Blue, Red		
HOLDS	SLRs	1	1	1
	Lens/Flash	3	4	4
	Laptop	No	15.4"	17.4"
Price		**$84.95**	**$99.95**	**$124.95**

tamrac Aero Backpacks

Speed Pack's Dual Entry System allows camera access via side door or front panel. Weatherproof exterior and foam padded interior compartments for a custom equipment fit.

		Speed Pack 75	Speed Pack 85
SKU #		#TA3375*	#TA3385*
Color		Black, Rust	
HOLDS	SLRs	1	1
	Lens/Flash	3	4
	Laptop	No	17"
Price		**$109.99**	**$139.99**

TRIPODS

GITZO Explorer Series

Six Layer, pultrusion (spun), 100% carbon fiber tubes, "G Lock" leg locks. Legs and center column. Can belocked at a wide range of angles making it the perfect wilderness field tripod. Requires Head.

	GT2531EX	GT2541EX
SKU #	#GIGT2531EX	#GIGT2541EX
Load Capacity	26.4 lbs	26.5 lbs
Max. Height	66.9"	64.6"
Folded Length	25.2"	21.3"
Weight	4.1 lbs	4.1 lbs
Price	**$674.90**	**$724.90**

Manfrotto 190X Series

Improved castings for reduced weight without compromising strength and stability. XB feature slow angle adapter, XProB features vertical/horizontal quick flip center column. Requires Head.

	190XDB	190XB	190XPROB
SKU #	#MA190XDB	#MA190XB	#MA190XPROB
Load Capacity	11 lbs	11 lbs	11 lbs
Max. Height	57.5"	57.1"	57.5"
Folded Length	21"	20.9"	22.4"
Weight	3.5 lbs	4 lbs	4 lbs
Price	**$104.90**	**$139.90**	**$149.90**

Manfrotto 055X Series

Similar in design and features to the 190X series but with increased operating height & max load capacity. 055XB features low angle adapter, 055XproB features vertical/horizontal quick flip center column. Requires Head.

	055XDB	055XB	055XPROB
SKU #	#MA055XDB	#MA055XB	#MA055XPROB
Load Capacity	15.4 lbs	15.4 lbs	15.4 lbs
Max. Height	70"	70"	70.3"
Folded Length	24"	24"	25.7"
Weight	4.6 lbs	5 lbs	5.3 lbs
Price	**$149.90**	**$174.90**	**$179.90**

FILTERS

SINGH-RAY Filters in stock

HOYA

B&H SPECIAL! Buy 3 or more Hoya Filters & Get 10% Off.

	52mm	58mm	67mm	72mm	77mm
UV, Skylight (1B)	$13.35	$19.95	$32.85	$34.35	$49.35
UV, Skylight (1B) HMC	$20.85	$23.85	$35.85	$43.35	$52.35
UV, Skylight (1B) Super HMC	$35.85	$44.85	$55.35	$65.85	$74.85
Linear Polarizer	$32.85	$35.85	$38.85	$44.85	$55.35
Circular Polarizer	$38.85	$43.35	$62.85	$74.85	$88.35
Circular Polarizer HMC	$77.85	$88.35	$103.35	$146.85	$179.85
"Moose" Warm Circular Polarizer	$55.35	$64.35	$92.85	$115.35	$137.85
X2 Yel, X0 Yel/Grn, Grn X1, Or G, Red 25A HMC	$25.35	$28.35	$41.85	$49.35	$61.35
Close Up Set (+1, +2, +4)	$50.85	$64.35	$77.85	$95.85	$104.85
Close-Up Set HMC (+1, +2, +4)	$65.85	$74.85	$98.85	—	—
Intensifier – Blue, Green Field, Enhancement (Red)	$44.85	$55.35	$70.35	$86.85	$104.85
Neutral Density 2x, 4x, 8x HMC	$25.35	$28.35	$41.85	$49.35	$61.35
Star 6, Star 8	$25.35	$28.35	$43.25	$49.35	$58.35

heliopan

Made exclusively with glass from Schott (Zeiss) the world's finest optical glass supplier.

	55mm	58mm	67mm	72mm	77mm
Skylight (1B), UV	$39.99	$41.99	$62.99	$77.99	$89.99
Skylight (1B), UV SH-PMC	$72.99	$78.99	$103.99	$131.99	$157.99
Circular Polarizer, Slim Circular Polarizer	$115.99	$121.99	$151.99	$180.99	$195.99
Circular Polarizer SH-PMC, Slim Circ. Pol. SH-PMC	$161.99	$171.99	$214.99	$242.99	$275.99
#5, #8, #11, #13, #15, #22, 81A, 81B, 81C	$49.99	$51.99	$78.99	$96.99	$108.99
Digital Filter	$176.99	$180.99	$222.99	$261.99	$301.99

B+W

B&H SPECIAL! Buy 3 or more B+W Filters & Get 5% Off.

	55mm	58mm	67mm	72mm	77mm
UV	$21.00	$23.00	$33.50	$42.00	$47.50
UV Multi-Coated	$38.50	$38.50	$52.00	$64.50	$88.00
Circular Polarizer	$63.00	$65.00	$81.50	$93.50	$105.00
Circular Polarizer Multi-Coated	$90.00	$93.50	$117.00	$134.50	$160.50
81A, B, KR3, 6, 12, 15	$26.50	$26.50	$36.00	$42.00	$49.00
KB1.5, 3, 6, 12, 15, 20	$28.50	$28.50	$35.00	$40.50	$47.50
#021, 023, 041, 060, 061, 090	$24.50	$24.50	$36.00	$42.00	$49.00
Graduated (N.D. & Colors)	$46.50	$47.50	$58.50	$68.00	$82.50
ND .9, 1.8, 3.0, 4.0, 6.0	$42.00	$42.00	$67.50	$84.00	$94.50
Close-Up Lenses 0.25 – 5.0	$24.50	$24.50	$36.00	$42.00	$49.00

TIFFEN

Ten -Year Warranty Made in USA — Multicoated Filter Technology

Digital Essentials Kits In Stock

	DIGITAL HT FILTERS 52mm	58mm	62mm	72mm	77mm
812 Warming	$64.95	$74.95	$99.95	$109.95	$129.95
Grad ND 0.6	$74.95	$84.95	$109.95	$119.95	$139.95
Circular Polarizer	$109.95	$129.95	$159.95	$199.95	$219.95
Ultra Clear	$49.95	$59.95	$69.95	$74.95	$79.95
Haze 86	$54.95	$64.95	$74.95	$84.95	$99.95
ND 1.2	$64.95	$74.95	$99.95	$109.95	$129.95
ND 0.6	$64.95	$74.95	$99.95	$109.95	$129.95
Soft FX3	$74.95	$84.95	$109.95	$119.95	$139.95
Star 4 pt 2	$64.95	$74.95	$99.95	$109.95	$129.95

FILM – B&W AND COLOR

COLOR PRINT FILM

	Kodak Gold GA 100	Kodak Gold GB 200	Kodak Gold Max GC 400
135-24	**2.19**	**2.49**	**1.99**
135-36	—	—	**2.85**

	Kodak Portra 160	160NC	160VC	400	400VC	800	Ektar 100
135-36	**5.99**	**5.49**	**6.05**	**5.99**	**5.99**	**9.50**	**4.35**
120 Roll	**4.79**	—	**4.29**	**4.89**	—	**5.99**	**3.69**
220 PP (5)	**53.95**	**48.70**	—	**49.95**	—	—	—

IMP Imported from Europe

USA Manufactured in USA for Domestic Distribution

	FUJIFILM Superia CA 200	CH 400
	1.99	**1.99**
	—	—

	Pro 160S	400H
135-36	**4.99**	**5.99**
120 Roll	—	**5.09**
220 Roll	**7.95**	—

PROCESSING MAILERS

Fuji Slide Processing

36 Exposures (35mm) **8.49**

A&I Processing

	35mm	120	220
Slide E6	**9.49**	**9.49**	**18.95**
Print C41	**13.49**	**15.49**	**30.95**
B&W	**16.75**	**16.75**	—

COLOR SLIDE FILM

	Kodak Ektachrome Professional E Series 100 VS	100 G
135-36	**7.50**	**7.50**
120 Roll	**5.95**	**6.59**
220 PP (5)	—	—

	FUJIFILM Fujichrome Professional Velvia RVP Pro 50	100F	Provia RDP100F	RXP III 400X	Tungsten RTP II 64T
135-36	**6.95**	**6.29**	**6.69**	**9.70**	**11.59**
120 Roll	**5.99**	**4.59**	**3.79**	**6.29**	—
220 Roll	—	—	—	—	—

BLACK & WHITE PRINT FILM

	Kodak Plus-X 125	Tri-X 400	TMX 100	TMY 400	TMZ 3200	BW 400 CN
135-36	**6.39**	**3.59**	**4.25**	**4.75**	**7.19**	**4.75**
120 Roll	—	**3.99**	**3.95**	**3.89**	—	—

	ILFORD Pan F+ 50	FP4+ 125	HP5+ 400	Delta Pro 100	400	3200	XP-2 Super 400	Infrared SFX 200	FUJIFILM Acros 100	Neopan 400
135-36	**6.09**	**5.99**	**4.78**	**5.69**	**5.95**	**7.59**	**6.09**	**7.19**	**4.59**	**3.99**
120 Roll	**4.49**	**4.25**	**3.89**	**4.19**	**4.49**	**5.29**	**4.49**	**7.50**	**2.69**	—

B&H PHOTO - VIDEO - PRO AUDIO
The Professional's Source™
Over 300,000 products, at your leisure
BandH.com/POP
800-947-9980
212-444-6666
Fax: 212-239-7770
Quick Dials
Bag and Cases ..... #73
Tripods ..... #73
Filters ..... #73
Film/Processing ..... #71
We Buy, Sell and Trade Used Equipment
Store & Mail Order Hours:
Sunday 10-5 • Mon.-Thurs. 9-7
Friday 9-1 EST/9-2 DST
Saturday Closed

StoreMags.com - Free Magazines Download in True PDF format
Release: StoreMags & FantaMag

ABE'S of MAINE

CELEBRATING 30 YEARS

Cameras & Electronics **Since 1979**

CALL TOLL FREE: 1-800-227-0400

- Order online 7 days a week
- Worldwide Shipping
- All major credit cards accepted
- 30 Day Money Back Guarantee*

We have thousands of products at deeply discounted prices! Over 30 years of quality merchandise and quality service makes Abe's of Maine the right choice for your electronic needs.

Nikon D7000
w/18-105mm VR Lens
In Stock!

Canon EOS Rebel T3i
w/18-55 IS Kit
New Low Price!

Panasonic FZ40K
14.1 MP Digital Camera
16X Optical Zoom
In Stock!

Pentax K-5
16.3 MP Digital SLR
New Low Price!

Sony DSC-TX10
16.2 MP Digital Camera
All Colors
In Stock!

CanonXA-10 HD
Camcorder w/64GB
Internal Memory
In Stock!

Canon Vixia HF-S30 32 GB
Flash Drive HD Camcorder
In Stock!

Sony HDR-CX160 Full
Hd 16 GB Flash Memory
Camcorder
In Stock!

Panasonic HDC-TM900
32 GB Internal Flash
Memory, 12X Optical Zoom
Camcorder In Stock!

Panasonic
HDC-TM900K HD 3D
CapableCamcorder
New Low Price!

Samsung
LN-55C65055 1080P
LCD Television
In Stock!

Samsung
UN-LN40C5000 40"
LED Television
In Stock!

Samsung
LN-32C6500 32" LED
Television
In Stock!

Samsung
PN-58C550 58"
Plasma Television
In Stock!

Sharp
UN-55C8000 55"
LED Television
In Stock!

Audio

Categories	Brands
Receivers	Sony
Speakers	Denon
Home Theatre Systems	Yamaha
	Samsung
DVD Players	Boston
HD Radio	Acoustics

Car Electronics

Categories	Brands
Receivers	Pioneer
Video	Panasonic
Radar	Sony
Detectors	JVC
CD Changers	Jensen
Amplifiers	

Projectors

Brands	
Optoma	Sanyo
Mitsubishi	Casio
NEC	Hitachi
BenQ	Canon
Epson	Sharp

GPS

Brands	
Garmin	Pioneer
Magellan	Atlantis
TomTom	Whistler
GoodYear	
Clarion	

Laptops

Brands	
Acer	HP
Samsung	Lenovo
Toshiba	

DJ Equipment

Categories	Brands
Mixers	Rane
Amplifiers	Pioneer
Systems	Stanton
Speakers	Numark
CD/DVD Players	Nady

Large Appliances

Categories	Brands
Refrigerators	LG
Washers/Dryers	Bosch
Dishwashers	GE
Ranges	Fridgidaire
Microwaves	Whirlpool

Small Appliances

Categories	Brands
Coffee Makers	Cuisinart
Mixers	Waring Pro
Knives	J.A. Henckel
Blenders	Kitchen-Aid
Juicers	Nesco

Fitness Equipment

Categories	Brands
Treadmills	Bowflex
Bikes	Proform
Gyms	Horizon
Free Weights	LifeSpan
Elliptical	Evo

Musical Instruments

Categories	Brands
Guitars	Dean
Drums	Daisy Rock
Keyboards	Halo
	M-Audio
	ION

Please visit our website for product information

www.abesofmaine.com

*Some exclusions apply

StoreMags.com - Free Magazines Download in True PDF format

Store Mart.com

SUN SNIPER
www.SUN-SNIPER.com

THE WORLDS BEST CAMERA STRAPS

SUN SNIPER COMPACT

STAINLESS STEEL BALL BEARING SWIVEL

HEAVY DUTY CARABINER CAMERA LUG WITH TRIPOD SCREW

SUN SNIPER PRO

SUN SNIPER CAMERA STRAPS - The most awesome innovation in camera strap design.

Common camera straps do everything wrong - they are uncomfortable, they don't keep the camera where it is convenient, and they generally aren't very secure. Sniper straps allow you to shoot the way you are supposed to.

Neck Strap vs. Shoulder Strap

Conventional camera straps (especially the ones that come with your new DSLR) leave the weight of your camera and your lens pulling at the pressure points on your neck, or unevenly at a single spot on your shoulder if you try to use it as a shoulder strap. These straps are usually attached to fixed, non moveable eyelets on the sides of the camera, and allow one axis of motion - the banging of the camera on your chest as you walk, or of the camera sliding off your shoulder if you use it as a shoulder strap. The Sun Sniper straps are based on a bandoleer shoulder sling design. The weight of your camera and lens are distributed diagonally along a stylish, padded, superbly comfortable shoulder strap. Sniper Straps redefine comfort - they even feature their own built in shock absorber!

The Right Way to Shoot

Conventional camera straps are very limiting. Aside from the discomfort of having a DSLR and a normal sized lens bouncing off your chest and chafing your neck, how practical is it to shoot with a camera around your neck? Or move from landscape to portrait shots when shooting a wedding? Or hiking up in the hills for hours at a time? Sun Sniper Straps are based on the same concept as a carabiner rifle sling developed for US Calvary in 1885. A soldier needed a quick draw strap that kept his weapon out of the way, but readily available and easy to bring to firing position. The Sniper Strap follows the same line of logic as applied to serious photography. A solid, stainless steel ball bearing carabiner swivel mount attaches to the camera via the tripod screw. The carabiner glides smoothly along the length of the strap as you pull up to take a shot. There is absolutely NO friction, and no interference in switching from horizontal to vertical shots. The Sniper shoulder sling strap allows for a complete, fluid range of motion that is impossible with conventional straps. Your camera hangs securely at your side, at an adjustable height set to your preference. Ready when you are, but out of your way.

Absolute Camera Security

The Sun Sniper Pro and Sniper Compact straps are the most secure camera straps on the planet. They both feature an embedded steel anti-theft wire inside the strap . Sun Sniper users don't need to worry about camera theft by would-be thieves attempting to cut the camera strap, about the strap tearing during outdoor activities, or about the camera sliding off of you when you are not using it. Sun Sniper Straps are made to keep your camera with you.

distributed by
BRONIMAGING GROUP U.S.
www.bronimaging.com

SUN SNIPER
www.SUN-SNIPER.com

visit sunsniperusa.com
to find a dealer near you

Forget Saving The World. How About Helping One Kid One Time With One Donation?

Free cleft surgery which takes as little as 45 minutes and costs as little as $250, can give desperate children not just a new smile — but a new life.

"...one of the most productive charities — dollar for deed — in the world."
—The New York Times

Your support can provide free treatment for poor children with clefts.

❒ $250 Surgery. ❒ $125 Half surgery. ❒ $50 Medications. ❒ $ _____

Mr./Mrs./Ms. _____ Zip _____

Address _____ City _____ State _____

Telephone _____ eMail _____

Credit Card # _____ Expires _____

❒ Visa ❒ MasterCard ❒ AMEX ❒ Discover Signature _____

❒ My check is enclosed. Z11091049ZFVY33

Smile Train, P.O. Box 96211, Washington, DC 20090-6211

Donate online: www.smiletrain.org or call: 1-800-932-9541

SmileTrain
Changing The World One Smile At A Time.

According to the U.S. Government, women should take sufficient levels of folic acid (400 micrograms/day) during pregnancy to help prevent neural tube defects and reduce the risk for cleft lip and palate. When folic acid is taken one month before conception and throughout the first trimester, it has been proven to reduce the risk for neural tube defects by 50 to 70 per cent. Be sure to receive proper prenatal care, quit smoking and drinking alcohol and follow your health care provider's guidelines for foods to avoid during pregnancy. Foods to avoid may include raw or undercooked seafood, beef, pork or poultry; delicatessen meats; fish that contain high levels of mercury; smoked seafood; fish exposed to industrial pollutants; raw shellfish or eggs; soft cheeses; unpasteurized milk; pâté; caffeine; and unwashed vegetables. For more information, visit www.SmileTrain.org. Smile Train is a 501 (c)(3) nonprofit recognized by the IRS, and all donations to Smile Train are tax-deductible in accordance with IRS regulations. © 2011 Smile Train.

StoreMags.com - Free Magazines Download In True PDF format

Release: StoreMags & FantaMag

Scanned at IFPO.com

RELIABLE PHOTO, INC.

ONLY $11.95
20x30 or 20x24

From any Digital File or Negative!!!
Color corrected 4x6's only $0.29
Finishes available: matte, glossy, metallic & textured

We can convert your old 8mm to DVD

Digital Prints on Professional Photographic Paper

QTY.	5x7	8x10	11x14	16x20	20x24	20x30	30x40
1	.99	1.99	4.99	10.00	10.90	11.95	49.95
10	.90	1.75	4.75	9.79	10.75	11.75	47.95

Add $8.50 for S&H

5120 Oakton St, Skokie, IL 60077
847-673-1234
Order online! www.reliablephoto.com
reliablephoto@gmail.com

JOIN IFPO

INTERNATIONAL FREELANCE PHOTOGRAPHERS ORGANIZATION

Since 1984, IFPO Provides Tools, Back-up and Support for You to:

- **Make Money** with Your Camera
- **Get Published** and Gain Prestige
- **Gain-Access** Sports, Entertainment, News

Lifetime Membership Dues only $81

JOIN NOW
http://ifpo.net/popular

Call 1-800-654-9557 with credit card
Mail $81 to IFPO, PO Box 42, Hamptonville, NC 27020

The Acratech GP Ballhead

- *Weighs less than1 lb (.45kg)*
- *Solidly holds 25 lbs (11kg).*
- *Works as a Ballhead, a Gimbal Head and as a Panoramic head.*

Made in the USA.

www.acratech.net
(909) 392-7522

PLEASE NOTE: It is impossible for us to verify all the claims of advertisers, including product availability and existence of warranties. To confirm that an advertiser is authorized to sell a product, we suggest you contact the manufacturer directly.

Leather Camera Case

FOR YOUR DIGITAL SLR • MADE IN U.S.A.

www.cameraholster.com

Skytop Trading, Estes Park Colorado
Phone: 970 - 577 - 0892

Never tried our products? We now offer a STARTER PACK with samples of our most popular products.

PHOTOGRAPHER'S STARTER PACK*
$17.95 PLUS SHIPPING
*ONE PER ORDER

EASY AS 1-2-3

1. Simply peel adhesive liner and place photo behind window
2. Fold to conceal back of photo
3. You've just made a beautiful matted photo greeting card!

TURN YOUR PASSION INTO PROFIT!

- Combine your photographs with our superior quality matted greeting card frames to create a marketable product.
- Showcase your photo greeting cards in hundreds of different locations.
- Get 10% off for first-time customers!

PHOTOGRAPHER'S Edge
Your image | our frame | a lasting impression

photographersedge.com
800-550-9254

photobacks™

DIGITAL TEMPLATES, BACKDROPS & MORE

MODERN CLASSIC PACKAGE

Enjoy this ALL NEW collection of Photoshop Templates with a modern twist on classic design! Over 100 layered, customizable, drag and drop templates, including photo book spreads, multiple card designs and portrait layouts! Plus, enjoy Photoshop Actions and Video Tutorials!

Reg. Price: $99.95
Popular Photography Readers:
ONLY $49.95
at link in red below.

FREE $75 VALUE!
TEMPLATE COLLECTION WITH THE PURCHASE OF ANY PACKAGE! GO TO:
www.photobacks.com/popphoto

PLUS! ENJOY FREE DOWNLOADS & WEBINARS!

Create amazing, customized images with ease, using Photobacks fully layered **Photoshop templates**, digital backgrounds, overlays and actions! Enjoy our exclusive video tutorials and FREE live webinars! Print at any lab!

Current offers expire 9/28/11. All trademarks are the property of their respective owners.

www.photobacks.com
Customer Support: 760-766-3339

storeMags.com

FINE ART PHOTO BOOKS

FOR SERIOUS PHOTOGRAPHERS & TRAVELERS

THIS IS THE CUSTOM BOOK YOU HAVE BEEN SEARCHING FOR

SEE THESE BEAUTIFUL BOOKS AT PDN PHOTOPLUS BOOTH 372

PHOTOBOOK PRESS
FINE CUSTOM BOOKS

www.photobookpress.com
1.888.333.6950

BACKGROUND PHOTO COURTESY OF HAL SCHNEIDER

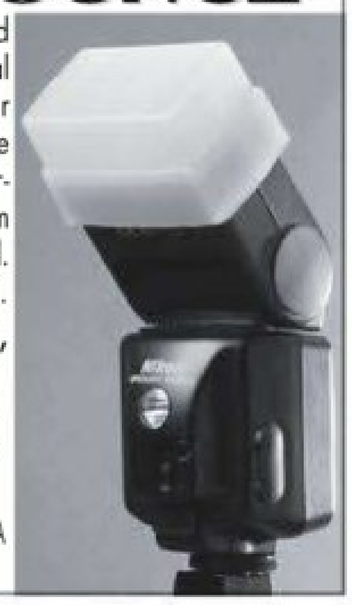
Canvas Prints Mounted or Unmounted

Large Photographic Prints from Your Digital Files.

Easy Site Navigation
Real Customer Service
Fast Turnaround
Guaranteed Quality

Perfect Posters COM

OMNI-BOUNCE



Used by Professionals around the world, to achieve soft natural lighting with most of the popular brand flash units. Ideal for wide angle shots, macro work, portraits and news coverage. Custom mounting with no Velcro required. Specify your strobe when ordering.

Only $19.95 + $2.50 shipping, Visa, MasterCard & AMEX

STO-FEN PRODUCTS
800-538-0730
P.O. Box 7609, Santa Cruz, CA 95061, USA
www.stofen.com

Jim Cline Photo Tours

Machu Picchu Myanmar
India Pushkar Fair Vietnam Guatemala
Day of the Dead in Oaxaca
Small Group Sizes!
www.JimCline.com (877) 350-1314

The Last "Can of Air" You'll Ever Have To Buy!

New DataVac® Electric Duster,® the high-performance "green" alternative to throwaway "canned-air" camera/computer dusting products. All-steel, built to last, no condensation... ***Costs less than 5 "cans of air"!***

Call for info: 1-800-822-1602
www.DataVacElectricDuster.com

MADE IN USA

METRO Family Owned Since 1939

Metropolitan Vacuum Cleaner Co., Inc., Suffern, NY 10901

Turn Your Used Camera Gear Into Cash!

No Haggling

No Hassles

FREE Shipping

UCB
used camera buyer

www.UsedCameraBuyer.com

866-735-5444 ext. 9

Leather Case

For Your iPad

SKY TOP TRADING COMPANY · ESTES PARK, COLORADO

Made in U.S.A.
Phone: 970 - 577 - 0892
www.skytoptrading.com

StoreMags.com

www•CAMBRIDGEWORLD•com

New, Used, Refurbished, Preowned Collectables At Discounted Prices
We Buy, Trade, Export, Import Anything Photographic, Online Sales & Wholesale

1-800-221-2253 • 1-718-858-5002 • 1-212-675-8600

MORE THAN **50** YEARS OF EXPERIENCE

email: Sales@CambridgeWorld.com

"I HAVE BOUGHT TOO MANY FILTERS FROM CAMBRIDGEWORLD TO COUNT. EVERY SINGLE TIME THEY PROVIDE EXCELLENT SHIPPING SPEED AND EACH PRODUCT IS EXACTLY AS DESCRIBED. THANK YOU FOR EVERYTHING!" J. A. LUNDFPO, AP
Please see website for more testimonials.

WE WILL BEAT AND MEET DISCOUNT PRICES!
CALL OR EMAIL US AND WE WILL SAVE YOU $$$$$$$$$$$$$$$$$"

DIGITAL CAMERAS,
LENSES, FLASHES, SCREENS
PAPER AND ACCESSORIES

Canon, Casio, Fuji, Hasselblad, Kodak, Leica, Mamiya, Nikon, Olympus, Panasonic, Pentax, Polaroid, Samsung, Sanyo, Sigma, Sony, Vivitar, Etc -

Memory Cards • Delkin, Kington, Lexar, SanDisk, Fuji, Olympus, Sony, Panasonic, Etc..... CALL

Large selection of BATTERIES available at discount prices....CALL

ASK
IF YOU DO NOT SEE IT, IT DOESN'T MEAN WE DO NOT HAVE IT,
1-800-221-2253

SELL TO US!!
WE PAY FOR YOUR RETIRED GEAR!

TOP DOLLAR$$$
Nothing is too Small or too Large Anything Photographic !!!!!
Estate Sales Welcome!!! You can mail your gear or we can pick your gear up. You can trade-in your gear or we will pay you with a check or with Paypal. CALL 1-800-221-2253 and ask for Simon Or Email us at sales@cambridgeworld.com
Send your equipment for a FREE evaluation to: Cambridge World 34 Franklin Ave., Brooklyn, New York 11205

LARGE SELECTIONS OF NEW AND USED CLASSIC CAMERAS
LENSES AND ACCESSORIES IN STOCK AT LOW DISCOUNT PRICES!

Agfa, Alpa, Ansco, Arca-Swiss, Bolex, Bronica, Canon, Contax, Contarex, Edixa, Exa, Exakta, Fuji, Fujica, Gami, Hasselblad, Kodak, Konica, Kowa, Leica, Leitz, Linhof, Mamiya, Mercury, Minolta, Minox, Miranda, Nikon, Nikonos, Olympus, Pentacon, Pentax, Petri, Plaubel, Polaroid, Praktica, Praktina, Retina, Revere, Ricoh, Robot, Rollei, Rolleiflex, Sea & Sea, Stereo Realist, Tessina, Topcon, Toyo, Voigtlander, Wollensak, Yashica, Zeiss, Etc.

NEW SPECIALS
Specials Discount Prices on Canon, Nikon, Pentax, Olympus, Sony, Samsung, Panasonic Lenses, Flashes and Accessories..... CALL

500mm fl. Vivitar Mirror lens	149.99
135mm F3.5 Schneider tele xenar	149.99
200mm F3.5 ALPA telephoto lens	399.99
0.42x Wide angle fisheye lens	29.99
0.45x Wide angle lens	24.99
MACRO CLOSE UP FLASH RING LIGHT	99.95
MINOLTA MAXXUM 35-70mm F3.5 ZOOM	69.95
MINOLTA MAXXUM 80-200mm 4.5 ZOOM	99.95
NOVOFLEX Adapters Lenses Accessories	CALL
PENTAX AUTO A110TELECONVERTER LENS	69.95
TOPCON Lenses & Accesories	CALL
EXAKTA Lenses & Accesories	CALL
Reversing Rings 9.99	Bellows extension 99.99
Extension tube set 39.99	Rubber eyecup 9.99
Bounce electronic flash	39.99
WINDER, MINOLTA, CANON NIKON OLYMPUS, PENTAX	49.95
ROLLEI ROLLEIFLEX FILTERS	39.95

Many more available...CALL

TOP QUALITY EXPERIENCED REPAIR SERVICE
AT DISCOUNT PRICES!
Send your equipment for a FREE repair estimate to: Cambridge World 34 Franklin Ave., Brooklyn, New York 11205

LENSES
We Offer MORE THAN 1,000 DIFFERENT LENSES at LOW DISCOUNT PRICES!!!
Canon, Cosina, Nikon, Pentax, Olympus, Leica, Sony, Minolta, Vivitar, Schneider, Mamiya, Hasselblad, Rodenstock, Zeiss, etc.

SIGMA

Sigma SD15, SD10 and SD9 Digital SLR	CALL
Sigma SA7 and SA9 Film SLR Cameras	CALL
Sigma DP2 Digital Camera Outfit	628.95
4.5mm F2.8 838.95	50mm F1.4 468.95
8mm F3.5 828.95	50mm F2.8 234.95
10mm F2.8 598.95	70mm F2.8 468.95
15mm F2.8 568.95	105mm F2.8 458.95
20mm F1.8 588.95	150mm F2.8 688.95
24mm F1.8 498.95	180mm F3.5 728.95
28mm F1.8 308.95	300mm F2.8 2998.95
30mm F1.4 418.95	500mm F4.5 4598.95
60mm F2.8 278.95	10-20mm F4-5.6 478.95
400mm F5.6 299.95	500mm F7.2 399.95
85mm F1.4 848.95	10-20mm F3.5 598.95
800mm F5.6 6698.95	17-70mm F2.8-4.5 458.95
12-24mm F4.5-5.6 848.95	18-50mm F3.5-5.6 99.95
18-50mm F2.8-4 188.95	18-200mm F3.5-5.6 238.95
18-50mm F2.8 378.95	18-250mm F3.5-5.6 448.95
18-125mm F3.8-5.6 318.95	24-70mm F2.8 878.95
8-16mm F4.5-5.6 DC 648.95	
17-50mm F2.8 EX DCOS HSM	648.95
28-70mm F2.8-4 88.95	28-70mm F2.8 318.95
28-200mm F3.5-5.6 174.95	28-300mm F3.5-6.3 234.95
35-135mm F4-5.6 99.95	50-150mm F2.8 698.95
50-200mm F4-5.6 148.95	55-200mm F4-5.6 124.95
50-500mm F4-6.3 948.95	70-300 F4-5.6 148.95
70-200mm F2.8 888.95	70-300mmDGOS 368.95
70-300 F4-5.6 APO 188.95	100-300mm F4-5.6 99.95
70-200mm F2.8 EX OS HSM	1298.95
100-300mm F4 1098.95	120-300mm F2.8 2698.95
120-400 F4.5-5.6 938.95	150-500mm F5-6.3 989.95
200-500mm F2.8 APO EX DG	25998.95
300-800mm F5.6 EX BE HSM	7698.95
1.4X APO 218.95	2X APO 278.95

TOKINA
16-28mm F2.8 SD (IF) FX..... CALL

35mm F2.8 438.95	100mm F2.8 384.95
10-17mm F3.5-4.5 444.95	500mm F8 229.95
11-16mm F2.8 564.95	28-200mm F3.5-5.6 99.95
12-24mm F4 424.95	50-135mm F2.8 674.95
16-50mm F2.8 594.95	70-210mm F4-5.6 89.95
16.5-135mm F3.5-5.6 424.95	80-400mm F4.5-5.6 638.95

KENKO TELECONVERTER
1.5X 84.95 2X 129.95 3X 219.95

LENSES FOR MOST MANUAL & AUTOFOCUS AF CAMERAS

8mm F3.5 279.95	14mm F2.5 398.95
24mm F2.8 79.95	135mm F3.5 29.95
28mm F2.8 49.95	135mm F2.8 49.95
35mm F2.8 39.95	200mm F3.5 79.95
50mm F1.8 69.95	300mm F5.6 99.95
50mm F1.4 189.95	400mm F6.3 99.95
85mm F1.4 308.95	500mm F8 99.95
100mm F3.5 119.95	500mm F6.3 124.95
800mm F8 219.95	100mm F11 799.95
500mm 1000mm combination	129.95
19-35mm F3.5-4.5 149.95	28-80mm F3.5-5.6 79.95
28-105mm Zoom 99.95	28-210mm F3.5-5.6 99.95
28-300mm F4-6.3 169.95	35-105mm Zoom 119.95
70-210mm Zoom 79.95	75-150mm F3.5 49.95
75-300mm F4.5 Macro Zoom Lens	89.95
100-300mm F5.6-6.7 99.95	100-500mm F5.6-8 395.95
600-1200mm F10 Long Zoom Lens	$999.95
650-1300mm F8 Long Zoom Lens	249.95
800-1600mm F10 Long Zoom Lens	$1299.95
1000-4000mm zoom	349.95
1.4X Teleconverter	99.95
2X Teleconverter 29.95	3X Converter 69.95
1.5X Teleconverter 69.95	1.7X Converter 99.95

TAMRON

14mm F2.8 989.99	90mm F2.8 348.95
28mm F2.5 99.99	180mm F3.5 628.95
24mm F2.5 79.95	500mm F8 198.95
11-18mm F4.5-5.6 434.95	17-50mm F2.8 334.94
18-200mm F3.5-6.3 244.95	18-250mm F3.5-6.3 414.95
18-270mm 548.95	19-35mm F3.5-4.5 159.95
20-40mm F2.7-3.5 298.95	24-135mm F3.5-5.6 398.95
28-105mm F2.8 298.95	28-200mm F3.8-5.6 118.95
24-70mm F3.3-5.6 89.95	28-75mm F2.8 348.95
28-80mm F3.5-5.6 68.95	28-300mm F3.8-5.6 294.95
28-300mm F3.8-5.6 VC 584.95	200-400mm F5.6 298.95
55-200mm F4-5.6 128.95	75-300mm F4-5.6 128.95
70-200mm F2.8 664.95	200-500mm F5-6.3 758.95
60mm F2 Macro 498.99	10-24mm F3.5-4.5 458.99
1.4X Converter 124.95	2X Tele Converter 138.95
1.4X SP Converter 178.95	2X SP Converter 208.95

NEW SCHNEIDER PC TS LENSES

50/2.8 HM Super Angulon	3498.99
90/4.0 HM Makro-Symmar	3198.99
120/5.6 HM Aspheric Apo-Digitar	4698.99

Special of the Month
NEW 8mm F3.5 Ultra wide angle Fisheye lens

- High definition
- High speed
- Precision optics
- Multicoated 10 elements
- Aspherical
- Metal lens mount
- Built in lens hood
- and many more top features

* For most Digital and Film SLR cameras

Only $269.99

EXPOSURE LIGHT METERS
Cambron, Gossen, Kenko, Sekonic, Minolta, Pentax, Polaris, Shepard, Soligor, Spectra, Wein, Etc. - CALL

FLASHES
Canon, Cambron, Elinchrome, Gary Fong, Metz, Minolta, Multiblitz, Nikon, Norman, Novatron, Olympus, Pentax, Photogenic, Quantum, Sigma, Stroboframe, Smithvictor, Sunpak, Sony, Vivitar, Etc. CALL

PROJECTORS & VIEWERS
Canon, Braun, Epson, Kodak Carousel and Ektagraphic, Kaiser, Panasonic, Optoma, Sanyo, Sharp, Telex, Da-Lite Screens, Slide Mounts, Etc. CALL

Elmo HP-L Overhead Projector..... 99.95
Large Selection of Projector Lamps Bulbs are In Stock - CALL

DARKROOM / ENLARGERS
Beseler, Fujimoto, Durst, LPL, Omega, Etc.
Enlarging Lenses & Darkroom Accessories.
Large selection of papers available (Kodak, Ilford, Fuji, Forte, Etc.) - CALL
38MMf4.5 Wide Angle Beseler Enlargeing Lens 69.95

LARGE & MEDIUM FORMAT
Alpa, Arca Swiss, Bronica, Contax, Fuji, Cambron, Hasselblad, Linhof, Kiev, Mamiya, Rollei, Rolleiflex, Toyo, Wista, Yashica, Etc. CALL

TRIPODS
Arca Swiss, Bogen, Cambron, Cullman, Berlbach, Giottos, Davis & Sanford, Gitzo, Impact, Linhof, Manfrotto, Slik, Sunpak, Tiltall, Vanguard, Velbon, Etc. - CALL

FILM (ALL SIZES)
Kodak, Ilford, Fuji, Polaroid, Forte, Etc. CALL

PANORAMA
Fuji, Hasselblad XPAN, Horizon, Horseman, Linhof, Noblex, Silvestri, Widelux, Etc. CALL

VIDEO
Canon, JVC, Panasonic, Sony, Etc. - CALL

CASES
Billingham, Domke, Lowepro, Pelican, Rimowa, Tamrac, Tenba, Zero Halliburton CALL

USED DEPARTMENT
We have more than 30,000 Used items. Email us your Wish Listat sales@cambridgeworld.com or CALL 1-800-221-2253 and we will assist you and SAVE you $$$$$$. No item is too small or large. Listing is very partial.

Bronica S2A, EC Call	Bronica GSI 399.50	Canon 24mm F1.4 USM 989.00
Bronica ETR 99.95	Bronica SQ camera 199.99	Canon 50mm F1.4 USM 229.00
Canon A2E 79.99	Canon 1V 499.99	Canon 85mm F1.2 USM 1,299.00
Canon Elan 7E 49.99	Canon 1X 69.99	Canon 300mm F2.8 USM 2,199.00
Canon rebel 2000 89.99	Canon Elan 69.99	Canon 16-35mm F2.8 USM 889.00
Canon F1 119.99	Canon VT 299.99	Canon 24-105mm F4 USM 789.00
Canon rebel XT 299.99	Canon XTL 399.99	Canon 28-300mm F3.5-5.6 USM IS 1,299.00
Contax G2 699.99	Contax N1 349.99	Canon 70-200mm F2.8 USM IS 1,199.00
Contax RTS III 699.99	Exakta RTL 149.99	Canon 100-400mm F4.5-5.6 USM IS 1,199.00
Exakta VX 99.99	Fuji Digital S3 399.95	Canon 430EX Speedlite 189.00
Fuji S5 digital 799.95	Exakta VX 1000 129.50	Canon 580EX Speedlite 269.00
Hasselblad 500C 149.99	Hasselblad 503CW 499.95	Canon 24-70mm F2.8 USM 899.95
Kodak Retina IIIc 99.95	Retina Reflex 99.99	Contax 50mm F1.4 Zeiss Planar 209.00
Leica IF 499.99	Leica IIIG 699.99	Contax 80-200mm F4 Vario sonnar 199.00
Leica IIIF 299.99	Leica M3 499.99	Hasselblad 150mm F4 sonnar 299.00
Leica R3 199.99	Leica R8 749.99	Leica 35mm F2 Summicron M 899.00
Mamiya RB67 199.99	Minolta X700 99.99	Leica 50mm F2 Summicron M 399.00
Minolta XTi 59.95	Maxxum HTsi 69.99	Leica 135mm F4.5 Hektor Screw 129.00
Maxxum 7000 49.95	Maxxum 5000 39.95	Leica 50mm F2 Summicron R 349.50
Maxxum 9000 69.95	Maxxum 700I 119.95	Mamiya 55mm F2.8 F/645 99.00
Maxxum 5D 199.95	Maxxum 7D 299.99	Mamiya 180mm F4.5 RZ 149.00
Nikkormat FTN 99.95	Nikkormat FT2 119.94	Minolta 50mm F1.7 19.00
Nikon F 99.99	Nikon F2 119.99	Minolta 80-200mm F4.5-5.6 69.00
Nikon FA 169.99	Nikon F100 199.99	Minolta 5400HS flash 79.00
Nikon F3 129.99	Nikon FM10 129.99	Minolta Maxxum 50mm F1.7 AF Lens 69.95
Nikon F5 349.99	Nikon D40 199.99	Nikon 50mm F1.4 Nikkor 69.00
Nikon D200 699.99	Nikon N55 66.99	Nikon 18-200mm F3.5-5.6 Zoom 349.00
Nikon N90 99.99	Nikon N8008 79.95	Nikon 80-200mm F2.8 Zoom 399.00
Nikonos V 179.99	Nikonos II 79.95	Nikon SB600 Speedlite 269.00
Olympus OM1 129.99	Olympus OM4 179.99	Nikon SB900 Speedlite 349.00
Pentax K1000 99.99	Pentax LX 299.99	Olympus 50mm F1.8 Zuiko 39.00
Pentax 645 249.99	Rollei 35M 119.99	Olympus 70-210mm F4.5 AF Zuiko 99.00
Rolleicord V 149.99	Rolleiflex F3.5 499.99	Olympus 50mm F1.8 Zuiko Lens 49.95
Topcon super RE 249.99	Topcon UNI 79.95	Panasonic 14-50mm F2.8-3.5 Zoom 479.00
Voigtlander Bessa 599.99	Vitomatic II 99.95	Pentax 28-80mm F3.5-4.5 Zoom 39.00
Voigtlander Bessamatic 129.99	Vittrsa 99.95	Pentax 35-80mm F4-5.6 Zoom 44.00
Yashica FX3 69.99	Yashica FR1 69.95	Sigma 70mm F2.8 macro 379.00
Zeiss Contarex 299.99	Zeiss Icarex 149.99	Sony 16-80mm F3.5-4.5 Zeiss sonar 499.00
Canon 5D 1,499.00	Nikon 35TL 369.50	Sony 55-200mm F4-5.6 Zoom 99.00
Canon 40D 699.00	Nikon FM 3A 399.00	Vivitar 500mm F8 mirror lens 69.00
Contax Aria 299.95	Nikon F4 299.00	Vivitar 283 Flash 29.95
Exakta 66 999.99	Nikon D300 1,099.00	2X Teleconverter Extended Lens 29.95
Leica M6 999.99	Nikon D200 499.00	3X Teleconverter Extended Lens 39.95
Minolta SRT 101 69.95	Olympus E-520 249.00	

FILTERS
Top Quality screw in optical Glass Filters

19-37mm 19.95	67-82mm 19.95
40-49mm 9.95	86-95mm 59.95
52-62mm 14.95	105-122mm 129.95

Sun Shade Lens Hoods

19-37mm 9.95	67-82mm 19.95
40-49mm 6.95	86-95mm 69.95
52-62mm 9.95	105-122mm 99.95

3 Lens Close-up Macro Lens Sets

19-37mm 29.95	52-62mm 29.95
40-49mm 19.95	67-82mm 39.95

We Offer MORE THAN 10,000 STANDARD & SPECIAL SIZE FILTERS at LOW DISCOUNT PRICES!!!

Heliopan, Hoya, Cambron, Cokin, Sunpak, Tiffen, etc – CALL

B+W FILTERS
UVaHAZE & KR1.5 Sky B+W and Color

19-58mm 21.95	62mm 25.95
67mm 32.95	72mm 43.95
77mm 49.95	82mm 62.50

B+W CIRCULAR POLARIZERS

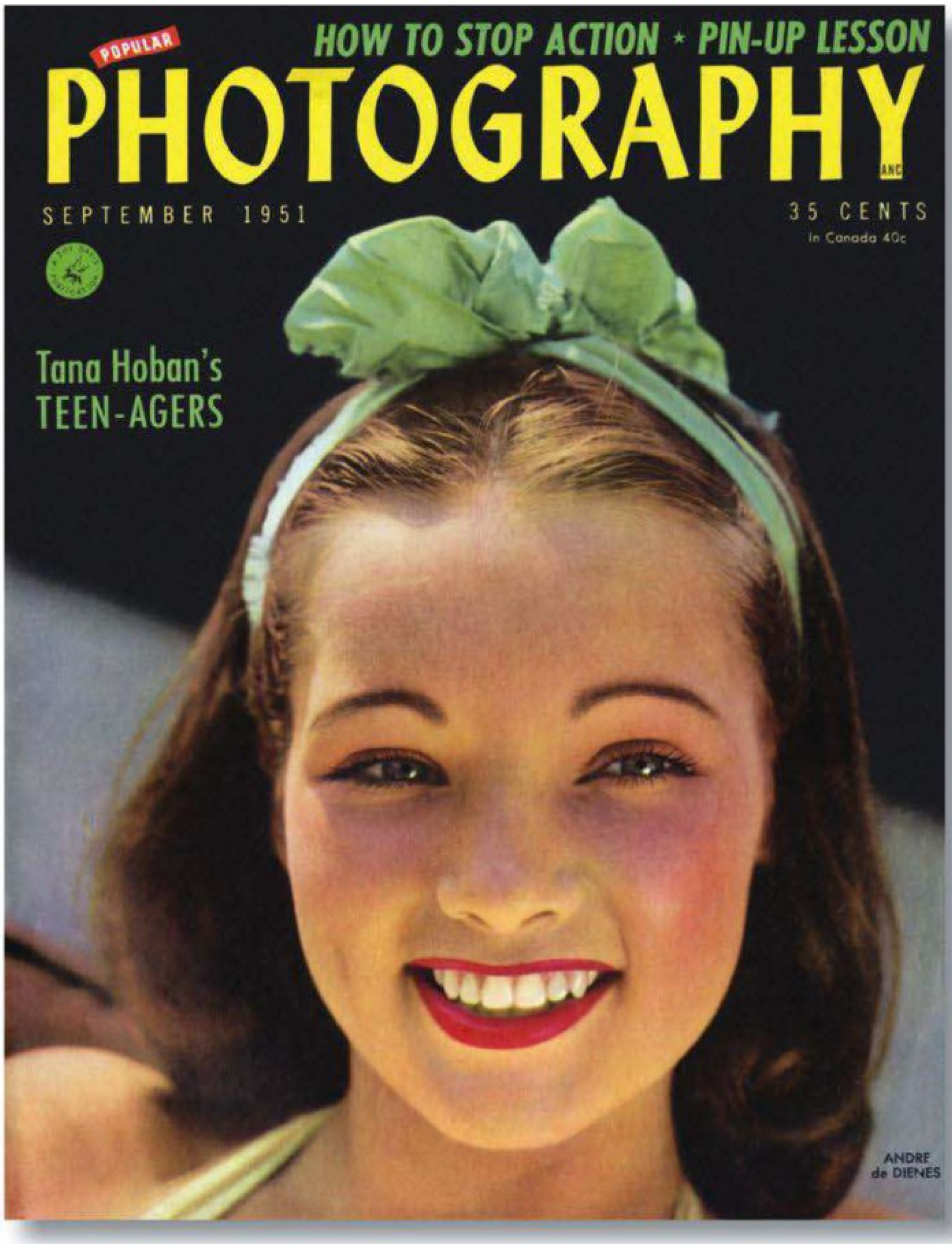
37mm-52mm 51.95	67mm 84.95
55&58mm 69.95	72mm 94.95
62mm 74.95	77mm 109.95

BINOCULARS

TELESCOPES, RIFLESCOPES, RANGEFINDERS

We offer one of the Largest selections of BINOCULARS, TELESCOPES, RANGEFINDERS AND RIFLESCOPES at LOW DISCOUNT PRICES!!!
We also offer you more than 500 DIFFERENT BINOCULARS!!!!!!! BUSHNELL, BAUSCH&LOMB, CAMBRON, CANON, CARSON, CELESTRON, DOCTER, FUJI, FUJINON, JASON, KOWA,LEITZ, LEICA, LEOPOLD, MEOPTA, MINOLTA, MINOX, OLYMPUS, PENTAX, SAMSUNG, SPALDING, STEINER, SWIFT, TASCO, VANGUARD, VIVITAR, VIXEN, VORTEX, WEENS & PLATH, ZEISS, ETC... CALL

1-800-221-2253 • 1-718-858-5002 • 1-212-675-8600 email: Sales@CambridgeWorld.com



Child Portraits at Home

Barbara Peerless of Miami, FL, described how her husband, Robert Peerless, built a home portrait business on a shoestring. Packing his equipment in a suitcase, Peerless developed a successful operation using a 2¼x3¼ press camera because it looked more professional than would a 35mm or a twin-lens reflex.

Film Bargains

Bargain-hunting photographers were offered "Nationally Known" Kryptar film available by mail from Astra Products in New York. The savings compared to competitive home-grown brands such as Kodak and Ansco could be significant—100 rolls of Kryptar film sold for $16.50, or 16.5 cents per roll, about half the price of national brand film. The film was produced by "one of the leading photographic firms in the U.S.," so how could you go wrong? But in the end, it was Kryptar that went out of business. *—Harold Martin*

Photo Makeover?

Andre de Dienes, one of the period's top glamor photographers, knew when he made this cover shot of Pat Boyd that "he considered her freckles a challenge." He chose to make them invisible, which is why they don't show in the cover photo. De Dienes took the picture with a 4x5 Graflex Super D fitted with a 180mm f/4.5 Zeiss Tessar lens. The exposure on Daylight Kodachrome was 1/10 sec at f/6.3 in sunlight. He used reflectors to lighten the shadow side of his model's face.

60 YEARS AGO

We featured the value of family photo albums.

It's Pin-up Time

One of the issue themes: a guide to better pin-ups. This photo was part of a feature by Bernard of Hollywood, a master of the sexy photo, demonstrating how to transform the girl next door into a dynamite sex symbol. This picture benefits from a high camera angle and a simple background. A Rolleiflex was used.

StoreMags.com - Free Magazines Download In True PDF format

Release: StoreMags & FantaMag

StoreMags.com

SOMETHING BIG IS FINALLY HERE

ADORAMA PRO IMAGING

EXPERIENCED
Professional Staff

THE LATEST
In High-End Gear

ONE STOP
One-on-One Shopping

PLUS, GET THE PRO SERVICE YOU DESERVE AT OUR NEW EXPRESS COUNTER!

MEET THE PROS AT **ADORAMA.COM/PRO**

ANNE
Pro Markets Director

JEFF
Pro Sales

RAY
Pro Sales

JULIO
Pro Sales

EFRAIM
Pro Sales

DANIEL
Lighting Consultant

ADORAMA.COM/PRO 42 W 18TH ST NYC 10011 800.223.2500

ADORAMA
MORE THAN A CAMERA STORE
adorama.com
42 West 18th St.
New York City, 10011
800.223.2500

Introducing
The new Adorama entertainment lineup

COBY. VIZIO ViewSonic SAMSUNG TOSHIBA Panasonic SONY LG

TV Accessories

BD630 Blu-ray Disc Player

Full HD 1080p, Wi-Fi Ready, Front-Panel USB Port Multi-tasking disc player that offers full HD 1080p playback and Wi-Fi readiness so you can take advantage of online streaming.

LG
$125.00

CineMate® GS Series II

Digital Home Theater Speaker System - 2.1 Stereo Audio is the easiest way to bring Bose® performance to your HDTV. An easy-to-use, programmable universal remote controls the system

BOSE
$1099.95

YAMAHA
YMC700
neoHD wiFi media controller/AV Receiver with Cinema DSP
$499.95

COBY.
TF-TV1091
10.2 inch digital portable wide screen TFT LCD TV with ATSC/NTSC tuner
$120.95

MONSTER
MC 800HD Cable
6.56 ft Advanced HDMI Male to HDMI Male 800hd High Speed HDMI Cable. Supports up-to 1080p Video

CABLES UNLIMITED
Wireless USB to HDMI Adapter
Supports VGA. Adapter with audio capabilities
$149.95

SAME DAY SHIPPING on orders placed till 6:00pm on Mon-Thur, Friday on orders placed till 1:00pm for all in-stock items. FREE SHIPPING on thousands of items! Plus, Adorama protects you more than ever with our 30-DAY MONEY BACK guarantee! Shop with confidence and rest assured. For complete details, call 800.223.2500 or visit adorama.com

BBB ACCREDITED BUSINESS

NIKON AF-S 50MM F/1.8G ED NIKKOR

CONTINUED FROM PAGE 80

introduced in the 1990s and still in the catalog, dropped down into the Very Good and Good ranges at larger apertures.) In our distortion tests using DxO Analyzer 4.0, this lens held barreling to the Slight range (0.26%). While this may not seem great, the comparable Nikkor D lens produced Visible-range barreling (0.50%) in our tests. Indeed, back in their heyday, film-era 50mm f/1.8 glass from most manufacturers regularly allowed Visible to Very Visible barrel distortion.

Like all 50mm lenses on full-frame bodies, this Nikon provides an angle of view that approximates that of the human eye. The result is imaging free of apparent perspective distortion that occurs with wider and longer optics. For this reason alone, everyone needs a normal.

As a high-speed lens, it produces attractively defocused foregrounds and backgrouds, high shutter speeds for stopping action, and transmits lots of light for shooting dimly lit scenes and locations. Its compact profile suits it to travel and street photography—at an incredibly appealing price. *—Julia Silber*

SUBJECTIVE QUALITY FACTOR

Our standard lens test, SQF rates sharpness by print size

50 MM

Size	5x7	8x10	11x14	16x20	20x24
1.8	98.7	95.7	93.2	88.1	81.6
2.0	98.7	95.7	93.3	88.2	81.7
2.8	96.3	95.6	93.5	88.6	82.5
4.0	97.2	96.3	94.3	90.2	85.0
5.6	97.6	96.6	95.1	91.7	87.5
8.0	97.6	96.6	95.2	91.9	87.9
11.0	97.4	96.6	94.8	91.2	86.9
16.0	96.9	96.0	93.8	89.4	83.9

KEY A+ A B+ B C+ C D F

StoreMags.com

ADORAMA

MORE THAN A CAMERA STORE

42 West 18th St.
New York City, 10011
212.741.0466

800.223.2500
adorama.com
info@adorama.com

The expert's source since 1977!

SLR Digital Cameras

D7000

A high-quality mid-class D-SLR that responds to user demands with a variety of the latest camera technologies and functions for high-quality, high-definition shooting, all in a durable, high-performance, yet compact body. 16.2MP, 1080HD Movie

STARTING AT
$1199.95

5D Mark II

Features a huge, full-frame sensor. A 21.1-megapixel CMOS sensor delivers images of up to 5616 x 3744 pixels. It is the first digital EOS to offer recording of Full HD video in Live View Mode. Capable of shooting clips almost half an hour long at full 1080 resolution

STARTING AT
$2499.99

K5

Capturing that great shot isn't a casual interest. It's a part of your life. One spectacular image after another. This camera is the perfect piece of equipment to help you get your photo fix.

STARTING AT
$1599.95

SLT A55

Change the way you shoot pictures with Sony's new Translucent Mirror Technology. The SLT-A55V features professional-grade continuous shooting at 10 fps and visibly faster, more accurate focus in Live View and HD Movie modes

STARTING AT
$749.99

E5

Built on our revolutionary E-System technology, the new Olympus E-5 adds powerful new features that let you do more than ever before. 12.3 Megapixel Digital SLR Camera Body, CF/SD Dual Slot, 3 Inch Swivel LCD

STARTING AT
$1699.99

SD-15

Powered by the 14-megapixel Foveon X3 direct image sensor, it can capture all primary RGB colors at each and every pixel location arranged in three layers. The camera adopts the SD card and incorporates a highly visible 3.0" LCD

$989.00

Lenses

16-28MM F/2.8 ATX Pro FX

Exclusively for DSLRs, fast internal focusing

$849.95

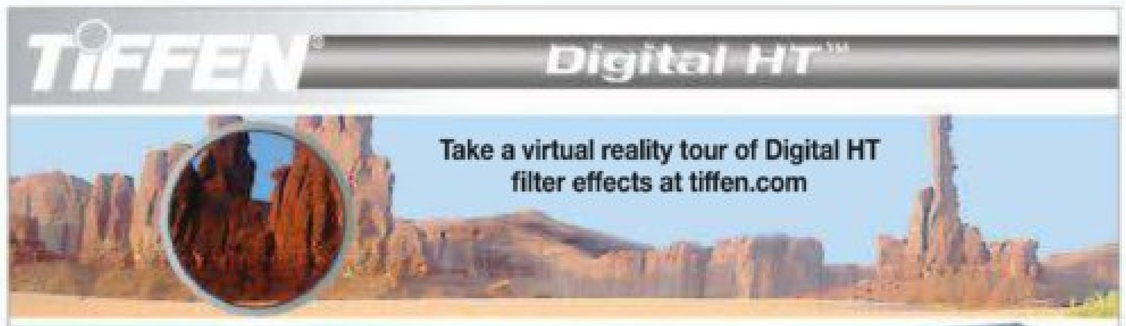
Pro 300 AF Converters

Designed for use with 100mm telephoto or above, best w/200mm

18 - 270mm f/3.5-f/6.3 DI-II VC

PZD Piezo Drive Ultrasonic Motor Aspherical (IF) AF Zoom with Macro

$649.99


TIFFEN
Digital HT™
Take a virtual reality tour of Digital HT filter effects at tiffen.com
Digital HT™
A Major Breakthrough in Multi-Coated Filter Technology
Tiffen's Digital HT filters are available as:
• Digital Ultra Clear™
• Haze 86 (with 86% UV absorption)
• Circular Polarizer
• 812® Warming Filter
• ND 0.6
• ND 1.2
• Soft/FX® 3
• Star 4 Point 2
• Color-Grad® ND 0.6
In sizes 52mm-82mm with distinctive soft pouch for storage.

SIGMA

150-500mm

f/5-6.3 DG APO OS HSM AutoFocus Telephoto Zoom Lens

$1069.00

17-50mm f/2.8 EX DC OS HSM

Auto focus wide angle zoom lens for portraiture & landscapes

$669.00

70-200mm

f/2.8 EX DG OS HSM Auto Focus Telephoto Zoom Lens

$1399.00

Cases & Bags

Retrospective 5 Shoulder Bag

Created for the professional photographer

$129.00

Fastpack 250

Digital SLR & Widescreen Notebook Backpack, Water Resistant

$99.00

Stile Bella

MBSSB-6SW VI Shoulder Bag for DSLR with Up to 70-200mm Lens,

$49.99

ADORAMA tv
Watch. Learn. **Create.**
4 shows, new episodes daily (M-Th):
adoramatv.com

Adorama Pix
The source for the finest quality digital prints, photobooks and more:
adoramapix.com

Used & Trade
Paying top dollar for your used equipment, get an instant online quote at:
adorama.com/sell

Learning Center
Video tutorials, how-to's, interviews and reviews for photographers of all levels:
adorama.com/ALC

CONTINUED FROM PAGE 78

DSLRs can also capture more than the 14 full-sized, Fine-quality JPEGs the C3 can shoot in a single burst.

Sony continues to impress us with its sophisticated image processing. The C3's in-the-camera HDR does a great job of aligning three handheld exposures to capture a wider dynamic range than a single shot could. If you are not particularly steady, or if you're shooting night scenes that require slow shutter speeds, it's still a good idea to use a tripod to steady the camera when shooting in this mode.

While in some cases built-in HDR will yield images that look less than realistic, with the NEX-C3 we were typically able to adjust the number of stops (from 1 to 6 EV) in the bracket to yield nice-looking results. There's an option for the camera to select the intensity of the HDR effect, but we found that in many instances the C3 tried to bracket too far, creating a fake look in the images.

Occasionally there was ghosting of moving objects in a scene, but that's typical of any HDR. It pays to be aware of any elements, such as cars, that might move through the scene you're shooting, and try to wait for a time when these are not moving or not evident in the frame at all.

The Handheld Twilight mode continues to do an admirable job of reducing noise in low-light shots by combining six exposures and omitting the noise in each to produce clean image data. Since most image noise is random, it will appear in different places in each image. So, among the six images captured, there will be a large portion of the image that has no noise.

Sony's 3D Sweep Panorama creates interesting results if you have the means to view 3D images. If not, the regular Sweep Panorama mode makes it simple to create very wide or very tall images without having to stitch them on a computer. Of course, an array of scene modes is also available for fans of automated shooting.

Serious video shooters should know that the NEX-C3 can capture only up to 1280x720 30p video, so if you want Full HD, you'll have to try the NEX-5 (if you want to stick with Sony's system) or another ILC or DSLR.

For the majority of the photographers the C3 is aimed at, 720p video should be enough. The footage we shot looked very nice and we saw little in the way of video artifacts. With current HDTVs the difference between homemade 720 and 1080 footage is getting smaller than ever. We should also note that when editing the video with Adobe's Premiere CS5, we encountered no problems with the MP4 file format.

Bottom Line

Though Sony has addressed some of the interface issues that led to our cold reception of the first NEX bodies, the C3 still feels like it's a step behind the competition. The body remains among the smallest you can find in an ILC (at least until Pentax's tiny Q model hits the market this fall), but the big lenses negate much of this benefit.

Furthermore, the Micro Four Thirds system continues to offer a wider array of lenses. To its credit, Sony has added a 30mm f/3.5 macro lens with 1:1 magnification to the NEX system, as well as a more powerful flash with bounce capability, the HVL-F20S. Still, the company hasn't been able to keep up with the aggressive lens introductions of both Panasonic and Olympus, the latter of which has also created some very innovative accessories for its system, such as the PenPal for wireless image sharing.

So while we can say that the Sony NEX-C3 can produce very fine images, Sony has a way to go if its fledgling ILC format is to compete against the Micro Four Thirds clan. ***—Philip Ryan***

SPECIFICATIONS

IMAGING: 16.2MP effective, APS-C sized, Exmor CMOS sensor captures images at 4912x3264 pixels with 12 bits/color in RAW mode.

STORAGE: SD, SDHC, SDXC, or Memory Stick PRO Duo/ PRO-HG Duo. Stores JPEG, ARW RAW, RAW + JPEG, and MPO (in 3D Sweep Panorama mode) files.

VIDEO: Up to 1280x720 pixels at 30p fps in MP4 H.264 format; built-in stereo mic, no standard mic input; contrast detection AF with continuous AF.

BURST RATE: Full-sized JPEGs (Fine mode): 2.5 fps up to 14 shots. RAW (12-bit): 2.5 fps up to 6 shots.

AF SYSTEM: TTL contrast detection with 25 focus points. Single-shot and continuous AF with tracking and face detection.

SHUTTER SPEEDS: 1/4000 to 30 sec, plus B (1/3-EV increments). Shutter life not rated.

METERING: TTL metering using 49-segment multi (evaluative), centerweighted, and spotmetering; 0–20 EV (at ISO 100, f/2.8).

ISO RANGE: ISO 200–12,800 (in 1-EV increments).

FLASH: Comes with clip-on HVL-7S flash unit for use in the Smart Accessory Terminal, GN 23 (ISO 100, feet). Flash sync to 1/160 sec.

LCD: Tilting, 3-in. TFT with 921,600-dot resolution.

OUTPUT: Hi-Speed USB 2.0 and mini HDMI video.

BATTERY: Rechargeable NP-FW50 Li-ion, CIPA rating, 400 shots.

SIZE/WEIGHT: 4.4x2.4x1.3 in., 0.63 lb with a card and battery.

STREET PRICE: $600 with 16mm f/2.8 pancake lens; $650 with 18–55mm f/3.5–5.6 OSS zoom lens.

INFO: www.sonystyle.com

ADORAMA

MORE THAN A CAMERA STORE

42 West 18th St.
New York City, 10011
212.741.0466

800.223.2500
adorama.com
info@adorama.com

The expert's source since 1977!

Point & Shoot Digital Cameras

P7000

10.1 Megapixel Digital Camera with 7.1x Optical Zoom, 4x Digital Zoom, 3 inch LCD Display, 5-way VR Image Stabilization System
Compact, high-performance digital camera offers superb image quality and precise imaging control

PowerShot G12

Compact Digital Camera with 720p HD Video

10.0 Megapixel CCD sensor combined with the DIGIC 4 Image Processor

Large, bright 2.8-inch Vari-angle LCD

GXR

Interchangeable Unit Body with Ricoh Lens P10 28-300mm f/3.5-5.6 VC Camera Unit, 10 Megapixel

GXR Interchangeable Unit Camera System features the world's smallest and lightest digital camera with inter-chanegable lens capability

Vivitar
Vivicam 8225

8MP Digital Camera, SD Card Support, 2X Optical, 8x Digital Zoom, 2.4" TFT Screen

FUJINON
Finepix X100

12.3 Megapixels, SD/ SDHC/SDXC Memory Card, 23mm F/2 Lens, 2.8 inch LCD Monitorv

Kodak
EasyShare Max Z990

12MP, 30x Schneider-Lens, 3 inch HVGA High Resolution LCD, HD Video

SAMSUNG
SH100 Wi-Fi

14 Megapixels, 5x Optical Zoom, 26mm Wideangle Lens, 3 inch Touchscreen LCD 720p HD Video

CASIO
EX-ZR100 HDR-ART High Speed

12.1 Megapixels, 12.5x Optical Zoom, 3 inch LCD, HD 1080p

Panasonic
DMC-LX5

10.1MP Digital Camera with 3.8x 24mm Wide-angle Leica optical zoom

Digital Picture Frames

Kodak
Pulse 10.4"

with 512 MB Internal Memory, 4:3 Aspect Ratio, Photo Frame: 11" × 13" x 1.5"

SONY
DPF-XR100

10.2 inch with 16:10 Aspect Ratio LCD, Up to 4,000 Images, USB Input, AVCHD/MP4

PANDIGITAL
Panimage

10.1" Digital Photo Frame - Black & White Interchangeable Mats

Multimedia Digital Storage

EPSON
Storage & Viewer

with USB 2.0 & 4" LCD
P3000 40 GB
P6000 80 GB
P7000 160 GB

FLASHPOINT
Portable Storage

For Picture & Data with USB Interface & Card Reader Available
320GB 500GB

NEXTO DI
ND-2700 eXtreme

500GB Portable photo, video, and data storage. Supports multiple memory cards.

Software

Complete Collection

Adobe
Photoshop Lightroom 3

Adobe
CS5 Design Premium

DXO TECHNOLOGY datacolor DIGITAL DARKROOM xrite PHASEONE

SAME DAY SHIPPING on orders placed till 6:00pm on Mon-Thur, Friday on orders placed till 1:00pm for all in-stock items. **FREE SHIPPING** on thousands of items! Plus, Adorama protects you more than ever with our **30-DAY MONEY BACK** guarantee! Shop with confidence and rest assured. For complete details, call 800.223.2500 or visit adorama.com

Store Hours

Sunday	9:30am - 5:00pm
Mon-Th	9:00am - 8:00pm
Friday	9:00am - 5:00pm
Saturday	Closed

BBB ACCREDITED BUSINESS

StoreMags.com - Free Magazines Download In True PDF format

Release: StoreMags & FantaMag

ADORAMA
MORE THAN A CAMERA STORE
adorama.com
42 West 18th St.
New York City, 10011
800.223.2500

Professional Video

XF-305
High Definition Pro Camcorder, CF Card Media, 18x HD L-Series Zoom, HD-SDI Output, Genlock and SMPTE Time Code Terminals. Ideally suited to match the requirements of journalists and film-makers on the go.
Canon
$7499.00
CAXF305

AG-HMC150
The Industry's Next Generation Affordable HD Professional 3-CCD Handheld AVCCAM Camcorder, with a Leica 13x Wide-Angle Optical Zoom, 3.5" LCD Monitor, SD/SDHC Memory Card Slot AVCHD.
Panasonic
$2825.00
PCAGHMC150

HD Camcorders

SONY
NEX-VG10
HD Interchangeable Lens Handycam Camcorder

SAMSUNG
HMX-S16BN
64GB SSD Hi-Def Digital Memory Camcorder with Wi-Fi

Panasonic
HDC-SDT750K
3D Camcorder with Advanced 3MOS System, 1080/60p

Flip
MinoHD
Camcorder with 120 Minutes of Recording Time. 3rd gen.

Video Accessories

STEADICAM
Merlin Stabilizer
Stabilization System for Camcorders And HD DSLR Cameras

Lupo light
101 Quadrilight 2000
4x55 Watt Fluorescent Light with Local Dimmer,
$975.99

SONY
LMD 9020
9" Professional LCD Multi Format Color Monitor

AZDEN
310LX UHF
On-Camera Bodypack and Plug-in System

bescor
LED-150 12V
On Camera Dimmable LED Video Light w/ Cigarette Plug (bundle)

anton bauer
Dionic HCX
14.4V-120W Lithium-ion Battery

I·D·X
Endura E-10
98Wh Li-Ion V-Mount Battery Pack, 14.8 Volts/6.6 Ah

ZOOM
Q3HD Handy Video Recorder
2.4 inch Widescreen Color LCD Screen

SAME DAY SHIPPING on orders placed till 6:00pm on Mon-Thur, Friday on orders placed till 1:00pm for all in-stock items. FREE SHIPPING on thousands of items! Plus, Adorama protects you more than ever with our 30-DAY MONEY BACK guarantee! Shop with confidence and rest assured. For complete details, call 800.223.2500 or visit adorama.com

BBB ACCREDITED BUSINESS

ROKINON AE 85MM F/1.4 AS IF UMC

CONTINUED FROM PAGE 82

mates up nicely with our test camera, the Nikon D3s, and at just over 18 ounces, it's by far the lightest of the four other 85mm f/1.4s we've recently tested from Nikon, Sigma, Sony, and Carl Zeiss.

In our test lab, the lens produced Excellent SQF scores at 11x14 at all apertures. Of the four lenses mentioned above, only the 85mm f/1.4G Nikon AF-S clearly outperformed it.

In DxO Analyzer 4.0 tests of distortion control, the Rokinon held barrel distortion to an Imperceptible 0.04%—a great performance, but average for this heralded breed. The Sigma and Zeiss permitted a mere 0.02%.

The Rokinon's subject magnification is its only real optical weakness. That 1:11.33 maximum magnification is slightly less than half the average for this class, and will certainly crimp the style of anyone who wants to get close.

Still, the advantages of f/1.4 exert a powerful allure: Beautifully defocused backgrounds, shallow depth of field for selective focus, sharp pictures in low light, and action-stopping shutter speeds in good light. Traditionalists and video shooters may not mind having to reach up front to change focus and, depending on the exposure mode, aperture. Autofocus? At this price, it's overrated. *—Julia Silber*

SUBJECTIVE QUALITY FACTOR

Our standard lens test, SQF rates sharpness by print size

85 MM

Size	5x7	8x10	11x14	16x20	20x24
1.4	97.0	96.2	93.9	88.6	81.6
2.0	97.1	96.3	94.1	89.0	82.2
2.8	97.2	96.4	94.2	89.3	82.9
4.0	97.4	96.6	94.6	90.2	84.4
5.6	97.4	96.7	94.7	90.4	84.7
8.0	97.3	96.6	94.5	90.0	84.1
11.0	97.3	96.4	94.4	89.7	83.6
16.0	96.9	96.0	93.6	88.4	81.4
22.0	96.3	95.2	92.3	85.9	77.3

KEY A+ A B+ B C+ C D F

ADORAMA

MORE THAN A CAMERA STORE

42 West 18th St.
New York City, 10011
212.741.0466

800.223.2500
adorama.com
info@adorama.com

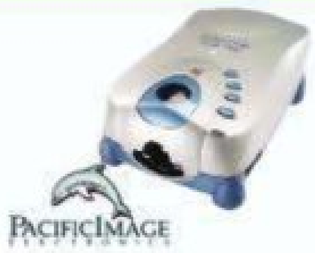
The expert's source since 1977!

Film Scanners

plustek

OpticFilm 7600i SE

7200 dpi Film Scanner with Automatic Dust and Scratch Removal



PACIFICIMAGE

PrimeFilm 7250 Pro3

35mm Film Scanner with 7200dpi, USB & Firewire Interface

FLASHPOINT

Stand-alone Scanner

for Up-to 4in x 6in (A6)

$59.95

Flatbed Scanners

EPSON

Perfection V700

Photo Photo Flatbed 4800x9600 dpi, 48 bit, built-in 8"x10" Transparency Unit,

Kodak

P461

Personal Photo Scanner makes it easy to share your favorite photos

Canon

CanoScan 9000F

9600 x 9600 Optical dpi, USB 2.0 Interface

Pro Printers

Up To $500 Rebate when purchasing a printer together with select DSLR cameras

EPSON

Stylus R2880

8 Color 13" Wide Inkjet Color Printer, 5760 x 1440 Optimized dpi with PictBridge

Canon

Pixma Pro 9500 Mark II

4800 x 2400 dpi Resolution for Mac & Windows

Designjet 111

24 inch Large-Format Color Inkjet Printer - Roll A1 (24 in), 1200 dpi x 600 dpi, Parallel, USB

Wide Format Printers

EPSON

Stylus Pro 4900

17" Standard Edition Inkjet Printer, 2880 x 1440 dpi, USB 2.0 and Ethernet Port Interface

Canon

imagePROGRAF iPF6100

8" - 24" Paper Width, with Ethernet and USB 2.0 Interface

Z3200 Designjet

24" Compact Color Photo Printer with USB 2.0 Interfaces for Mac & Windows

MP3 Players

Value Added Reseller

iPod Nano

8GB, 6th gen 1.54 inch Multi-Touch LCD Display (In-store only)

SanDisk

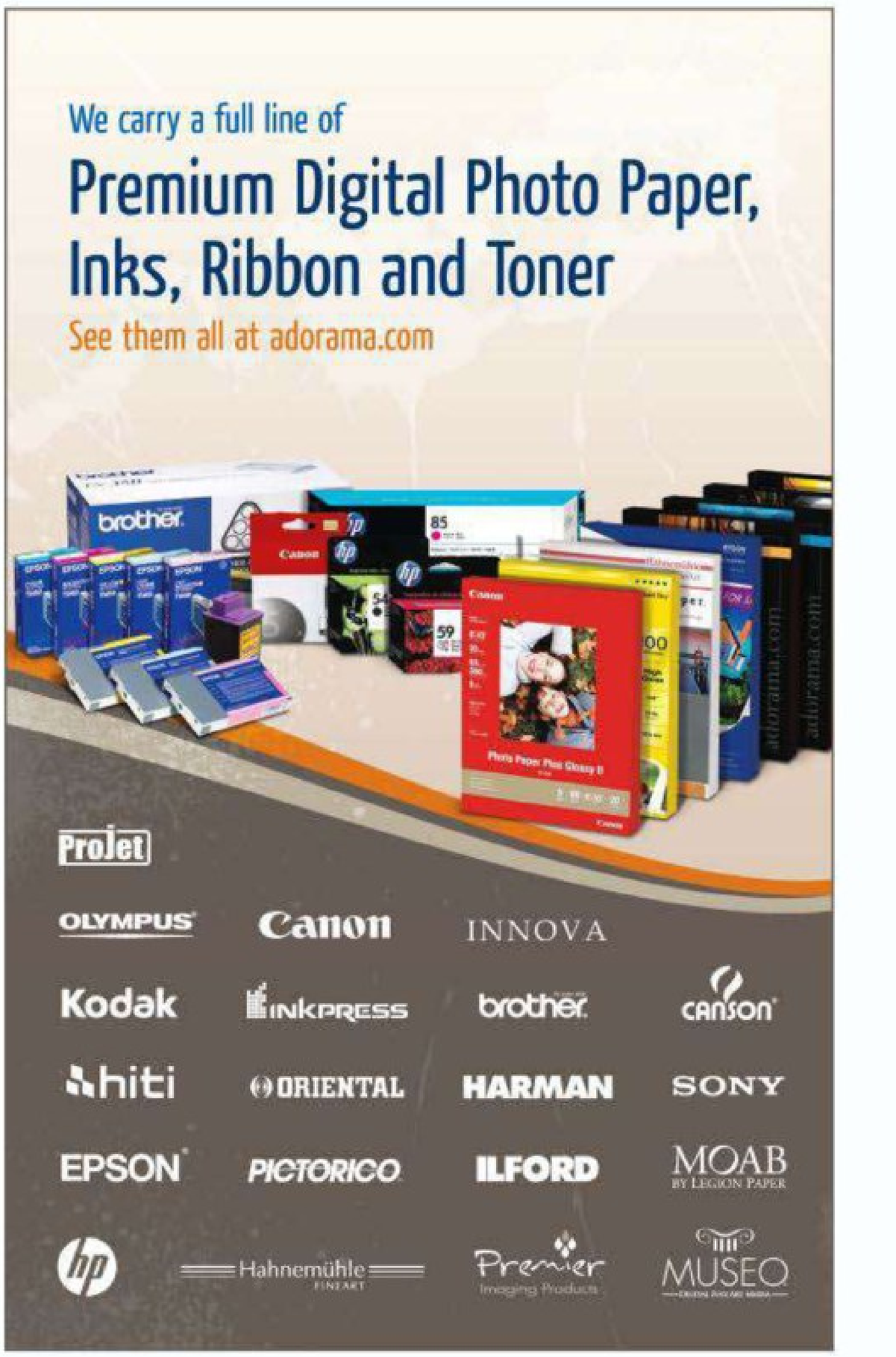
Sansa Fuze

MP3 Player, FM Tuner, 2.4" Color 320 x 240 QVGA Screen, Card slot

COBY.

MP757-16G

MP3 Video Player with 2.4 inch Display, 16GB Memory, FM and Touch



ADORAMA tv

Watch. Learn. **Create.**

4 shows, new episodes daily (M-Th):
adoramatv.com

Adorama Pix

The source for the finest quality digital prints, photobooks and more:

adoramapix.com

Used & Trade

Paying top dollar for your used equipment, get an instant online quote at:

adorama.com/sell

Learning Center

Video tutorials, how-to's, interviews and reviews for photographers of all levels:

adorama.com/ALC

StoreMags.com - Free Magazines Download In True PDF format

Release: StoreMags & FantaMag

ADORAMA
MORE THAN A CAMERA STORE

42 West 18th St.
New York City, 10011
212.741.0466

800.223.2500
adorama.com
info@adorama.com

The expert's source since 1977!

Flashpoint Lighting

FLASHPOINT

STARTING AT
$99.95

AC/DC Monolight

Designed with the latest in high-tech features. The M Series is supplied with an AC cord for out-of-the-box use. Using our DC Power Pack converts the monolight into a portable unit for use anywhere. Available in various watt/sec configurations

FLASHPOINT

$159.95

Flashpoint II 320M Monolight Kit

One 150 Watt Second Monolight with 7' Light Stand and 33" White Umbrella W/Black cover & Carrying Case

FLASHPOINT

$49.95

Budget Studio Flash 100

This economically-priced AC strobe will allow you to create professional results. 110V unit plugs into standard household socket. Balanced at 5600K, guide no. of 60 at ISO 100 and recycling time ot 4 seconds

Flashpoint Flourescent Continues Lighting

FLASHPOINT

$109.95

2-Light Softbox Kit

With fluorescent bulbs, stands and a carrying case. Made for complex lighting scenarios and a soft lighting effect. Photograph large products and showcase all the little details. This is truly a studio or location kit ready for a variety of tasks.

FLASHPOINT

$99.95

Cool Light 4 (Kit)

16" reflector with light stand, four 45 Watt fluorescent bulbs, a 900 Watt equivalent, and Sepertae switches for each bulb give you maximum control over your light modeling. Comes w/hardware to plug in AC & mount an umbrella

FLASHPOINT

$44.95

Octa Soft Box

This 24" softbox is easy to assemble, just snap the hardware into place. No rods to struggle with, no speed rings to align with the rods.

This long lasting "cool" light emits very little heat and can stay on all day long without a problem.

Stormags.com - Free Magazines Download In True PDF format

CARBON FIBER TRIPODS
by Flashpoint - Exclusively from adorama.com
ALL THE FEATURES OF HIGH-PRICED CARBON FIBER TRIPODS
WITHOUT THE HIGH PRICE
Carbon fiber is much stronger than aluminum, yet it is about 30% lighter in weight. It absorbs shock and does not transmit vibrations- ensuring sharper images. Opens and closes with ease, and can be used for ground-level photography. Leg ends are rubber tipped and have retractable spikes for steady shooting everywhere.
Available in a variety of sizes, with flip or twist lock, and as a monopod
Monopods starting at $79.95
Tripods starting at $119.95
FLASHPOINT

Flashpoint Accessories

FLASHPOINT

PB-70

Pistol Grip Head

$44.95

FLASHPOINT

C-Shaped Adjustable Bracket

w/2 shoes & 2 tripods screws2.0

$11.95

FLASHPOINT

"O" Twin Flash Bracket

Designed specially for macro & portrait

$25.50

FLASHPOINT

Pro Clamp

With reversible mounting stud. 1/4 x 20 and 3/8 screw threads

$16.95

FLASHPOINT

Flip Flash Bracket

for 35mm & Digital SLR Cameras

$34.95

FLASHPOINT

Double arm

7" Adjustable Double Articulating Arm

$53.95

SAME DAY SHIPPING on orders placed till 6:00pm on Mon-Thur, Friday on orders placed till 1:00pm for all in-stock items. **FREE SHIPPING** on thousands of items! Plus, Adorama protects you more than ever with our **30-DAY MONEY BACK** guarantee! Shop with confidence and rest assured. For complete details, c[illegible]

Store Hours
Sunday 9:30am - 5:00pm
Mon-Th 9:00am - 8:00pm
Friday 9:00am - 5:00pm
Saturday Closed

BBB ACCREDITED BUSINESS

Release: StoreMags & FantaMag

ADORAMA
MORE THAN A CAMERA STORE

42 West 18th St.
New York City, 10011
212.741.0466

800.223.2500
adorama.com
info@adorama.com

The expert's source since 1977!

Flashpoint Easy-Shoot Solutions

BLACK VEST

100% cotton well ventilated and good looking.
Plenty of pockets and Velcro closings for quick and easy access

Available with or with out sleeves

FLASHPOINT

$59.95

"Q" Series Light Modifier Kit

For shoe-mount strobes, great for on-location photography or work in a small studio. Includes a Beauty Dish Reflector, Snoot, Diffuser Dome, and accessory pack. Each also available for purchase seperately,

FLASHPOINT

$129.95

SSB 20x27" Softbox

With no rods to struggle with or speed rings to align, the SSB Softbox is easy to assemble, just snap the hardware into place. Can be used with digital cameras or camcorders and is great for shooting portraits or still lifes. Fluorescent bulb included Also available as a 2-light kit

FLASHPOINT

$39.95

16" x 16" Deshadow Box

Portable still life studio-in-a-bag with 16" x 16" soft light box, halogen lamps, blue background sweep, a custom carrier and camera stand. An easy on-the-go lighting solution

FLASHPOINT

$29.95

5-in-1 Collapsible Disc Reflector

Translucent, white, black silver and gold surfaces. Perfect for reducing contrast, warming skin tones, eliminating shadows or just softening light. Can be held by hand or light stand. Available in three sizes

FLASHPOINT

STARTING AT

$17.95

PZ SOFTBOX & OCTABOX

Patented zipper for easy set up and tear down
Softboxes come with baffle and recessed front
Available in 3 &5" octa and variety of square & rectangular sizes
Requires connecting ring -sold separately.

FLASHPOINT

STARTING AT

$59.95

Flashpoint Cases

Lighting Outfit Case with Wheels,

The case is fully padded and includes padded partitions that allow you to customize it to your specific needs.

Fits most lighting kits with light stands up to 36" in length.

FLASHPOINT

$99.95

CS600 Lighting Air Case

Carry your heavy power packs with all their cables or remove the dividers to carry anything from SCUBA equipment to glasswear.
Heavy Duty Zipper & a Large Weather Strip Prevents Rain from Entering the Main Compartment.

FLASHPOINT

$94.95

CS770 Lighting Kit Case

Made of high-impact corrugated polymer that is covered with foam and rugged Softex™ material. Protexcts your flash heads and other gear.
Internal Dimentions: 38"L x 10"H x 9.75"W

FLASHPOINT

WAS $169.95

$119.95

CS200 Lighting Case

Holds 2-Power packs & 3-Heads,
Lightweight with six internal dividers, and a front pouch for additional accessories perfect case for mobile shooting.

External Dimensions 24X17 & 9½ High

FLASHPOINT

$79.95

Flashpoint Accessories

FLASHPOINT

Fluorescent Bulbs

Available in 24W, 30W, 45W, 70W, 85W & 125W. Save with purchase of 4 or more!

FLASHPOINT

Shoe Mountable 160 LED

Video Light - Dimmable

$79.95

Flashpoint Tripod Head

Gimbal Head 1N with Quick Release

Named one of Popular Photography's "BEST BUYS 2010," this head is designed for used with very heavy lenses. Seperate locking controls provide ultimate control when panning

FLASHPOINT

$239.00

ADORAMA tv
Watch. Learn. Create.
4 shows, new episodes daily (M-Th):
adoramatv.com

Adorama Pix
The source for the finest quality digital prints, photobooks and more:
adoramapix.com

Used & Trade
Paying top dollar for your used equipment, get an instant online quote at:
adorama.com/sell

Learning Center
Video tutorials, how-to's, interviews and reviews for photographers of all levels:
adorama.com/ALC

StoreMags.com - Free Magazines Download In True PDF format
Release: StoreMags & FantaMag

BEASTS IN B&W

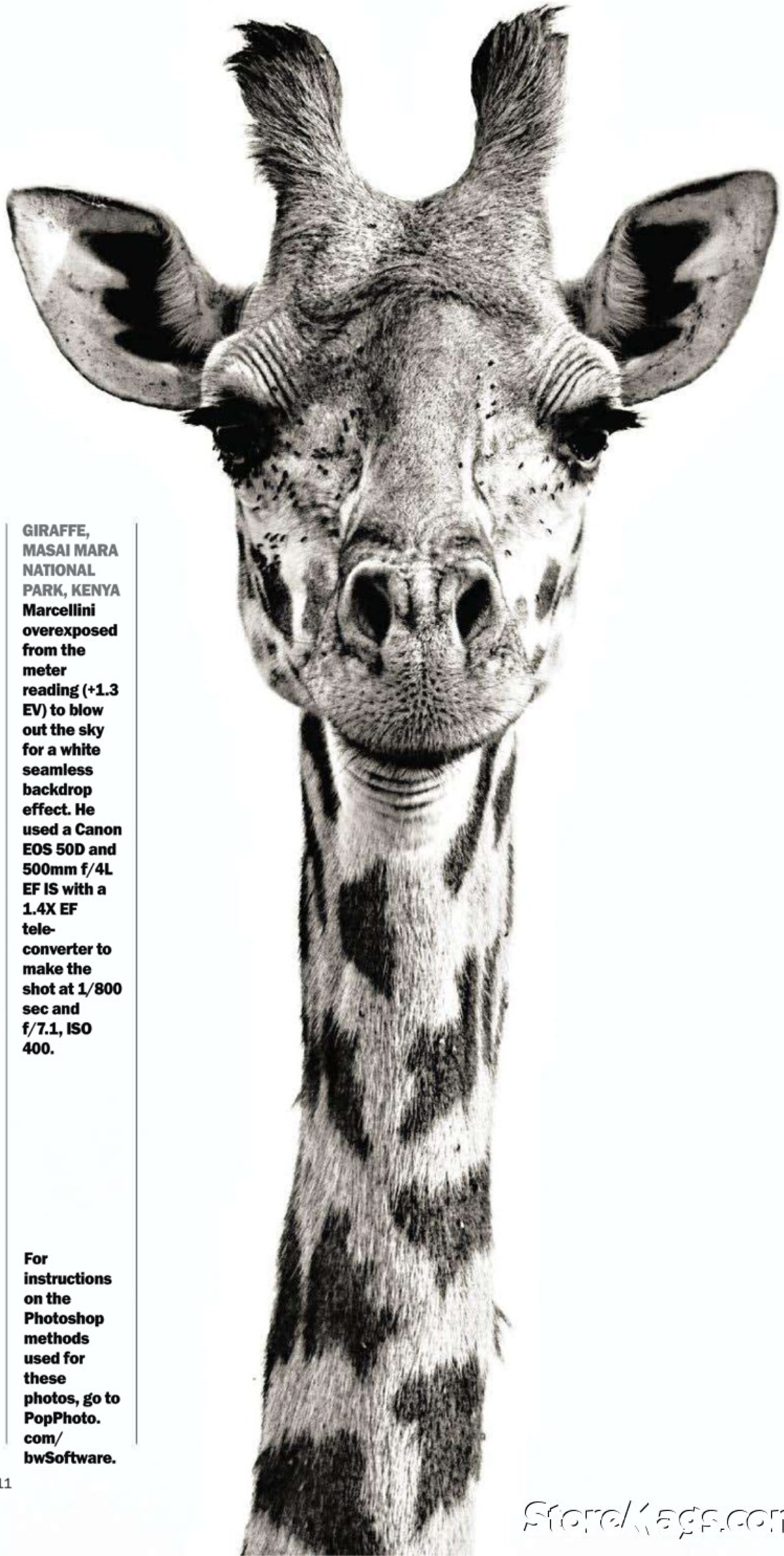
CONTINUED FROM PAGE 55

can make b&w conversions in Adobe Camera Raw (ACR), I prefer Photoshop for its far greater range of options. (All the images here were converted to b&w in either Photoshop CS3 or CS4.)

While there are a number of ways to convert your files to b&w in Photoshop, I typically just use the Black & White layer, but often take an extra step and use the layer twice. I will first do a general b&w conversion, typically not pushing things too far, and then make a second b&w layer that will use masks to isolate certain areas of the image. This second layer allows me to work on multiple areas of the same color and render them as different luminosities. By masking out those areas of the first b&w layer, it allows the second conversion to come through.

Another tool I use for b&w work is the Hue/Saturation/Luminance tab while still in ACR. This allows me to push similar colors farther apart or closer together, as in the cheetah image (page 52). Even though the grasses were green and the cheetah yellow, I was not able to get the animal to pop as much as I wanted. So I went back and reconverted the RAW file, using the tab to push the grasses closer to blue and the cheetah closer to orange. Now, with the colors more opposite on the color spectrum, they separated into vastly different tones of gray in the b&w version.

Many Photoshop adjustments used for color images work for b&w images, as well. Typically, you want true blacks and whites in your image, and one of the easiest ways to do that is with Levels. Just squeeze the highlight and shadow sliders closer together to add some nice punch to the image. Curves is good method for midtone contrast. A simple S-curve makes a good start, and remember you can always use



GIRAFFE, MASAI MARA NATIONAL PARK, KENYA
Marcellini overexposed from the meter reading (+1.3 EV) to blow out the sky for a white seamless backdrop effect. He used a Canon EOS 50D and 500mm f/4L EF IS with a 1.4X EF tele-converter to make the shot at 1/800 sec and f/7.1, ISO 400.

For instructions on the Photoshop methods used for these photos, go to PopPhoto.com/bwSoftware.

storeking.com

Storel egs.com

layers and masks to isolate the areas that it will affect.

Another favorite tool is a non-destructive dodge and burn layer. For this, make a new blank layer and change the Blend mode to Soft Light. Then paint directly on that layer with black or white; black darkens and white lightens. Start with a soft, low-opacity brush and build it up. You can do this twice, using one layer for dodging and one for burning.

This method works well for highlighting parts of the animals, emphasizing their shape, or altering the luminosity of your background to better suit your subject. I used it to get the effect of a black seamless in the baboon picture on page 54. I had taken the shot while she was sitting in front of a red wall at an abandoned resort hotel. In conversion, I darkened the background by turning down the red slider on a Black & White layer, and then further darkened it by burning in the wall.

One last thing I do is tone my images. I use the Photo Filter adjustment layer in Photoshop, click on the color square, then go to Color Libraries and type in "warm gray." There are about 11 shades that I use to slightly tint my images, but there are many more options available to fit the mood of the image. A cool blue, for example, can emphasize the chill in a winter image.

I love color, but there is a timelessness to black-and-white that cannot be duplicated. The next time you are out shooting wildlife, make a conscious effort to see in black-and-white and watch how it transforms your photography.

Paul Marcellini is a landscape and wildlife photographer based in Miami, FL. He offers prints and tours of the Everglades. See more of his work at www.paulmarcellini.com.

ADORAMA
MORE THAN A CAMERA STORE
adorama.com
42 West 18th St.
New York City, 10011
800.223.2500

Even light
with your pop-up flash

Photos by Lightscoop User John Burgess

Direct Pop-up Flash

Pop-up Flash + Lightscoop

Bounce the pop-up flash with Professor Kobré's Lightscoop® to produce natural lighting with these DSLR cameras:

Canon 10D, 20D, 30D, 40D, 50D, 60D, 70D **Canon** Rebel XTi, T2i, 400/450, 500/550, XT, XS, Xsi, 350, 1000D **Nikon** D40, D40x, D50, D60, D70, D70s, D80, D90, D100, D200, D300, D700, D3000, D3100, D5000; **Olympus** E3, E420, , 620, E520; **Pentax** K-7, K-X, K10D, K20D, K100D, K200D; **Sigma** SD14 series; **Fuji** FinePix Pro S series; **Sony** a200, a250, a300, a330, a380, a500, a550, a700

Professor Kobré's light scoop

Just $29.95

David Pogue, New York Times
"Incredible!"

Standard Lightscoop shown. Warming version also available. Learn more at Lightscoop.com
US Pat. D605,217 S & Other Patents Pending.

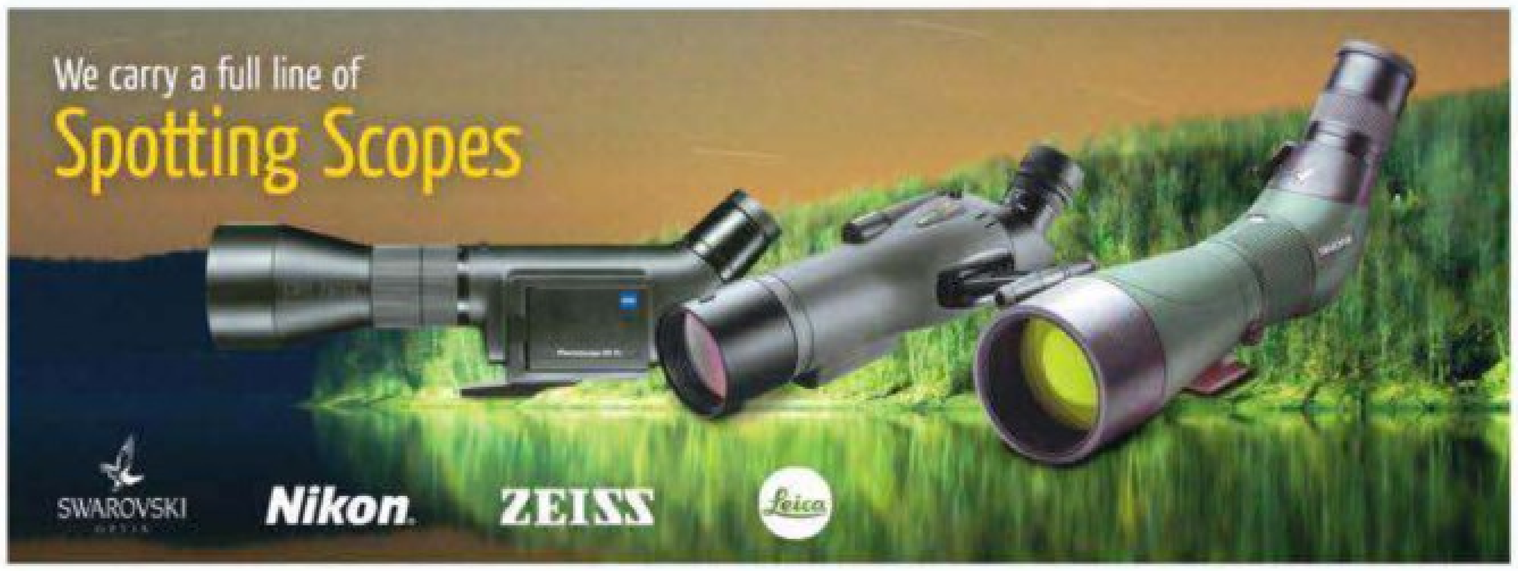
Binoculars

SWAROVSKI
EL Series
10x42 EL, waterproof prism binocular w/6.3° angle of view, in green

ZEISS
FL Victory
10x42 T* waterproof Abbe-Koenig roof prism binocular w/6.3° angle of view, USA

Nikon
Monarch
8x42 waterproof & rubber armoured roof prism binocular, USA

VANGUARD
8.5 x 45 Endeaver ED Series
Waterproof & Fog Proof BaK4 Roof Prism Binocular



Adorama Pix
The source for the finest quality digital prints, photobooks and more:
adoramapix.com

Used & Trade
Paying top dollar for your used equipment, get an instant online quote at:
adorama.com/sell

Learning Center
Video tutorials, how-to's, interviews and reviews for photographers of all levels:
adorama.com/ALC

ADORAMA
MORE THAN A CAMERA STORE
adorama.com 800.223.2500

Archive Slide Pages

Archival Pages

Exclusive thin backing coupled with high clarity provides excellent resolution when proofing without removing negatives from the preserver. Hanging File System designed specifically for hanging photographic records in standard file drawers or file boxes

Print File

STARTING AT
$6.95

Archive Storage

Storage Boxes

We Carry A Large Selection Of: Archival Storage Boxes, Posters/Print Protection, Shipping Tubes

Get The Lowest Prices At Adorama.Com

FLASHPOINT

STARTING AT
$6.95

We carry a full line of
Professional Photo Albums

Albums & folios, photomounts, presentation boxes, photo laquer, mounting boards, proof albums, memory mates, CD holders and more

RENAISSANCE CAPRI ALBUM B. Oshrin flora TAP LEATHER ALBUM DESIGNS THE PROFESSIONALS' CHOICE

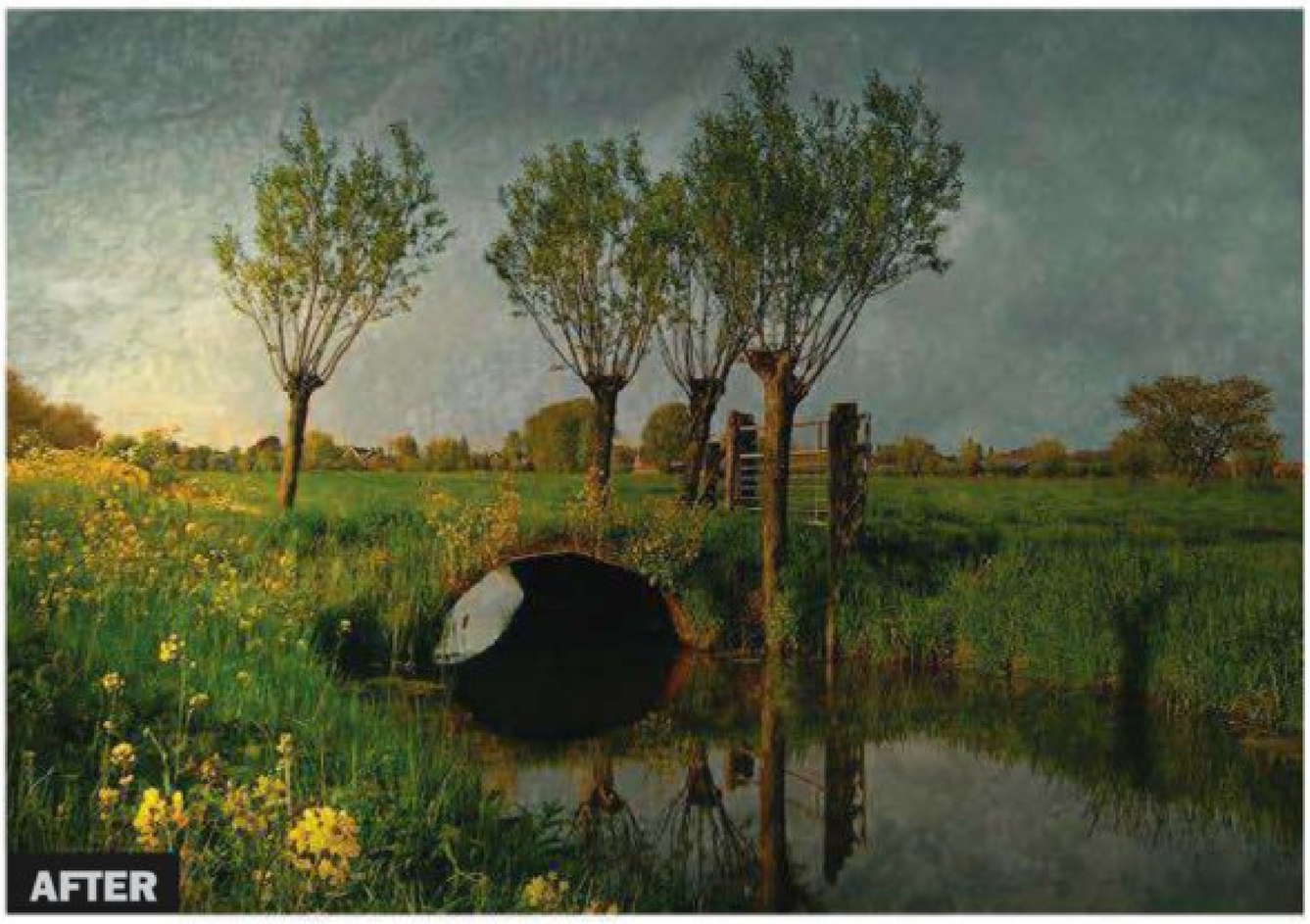
Store Hours
Sunday 9:30am - 5:00pm
Mon-Th 9:00am - 8:00pm
Friday 9:00am - 5:00pm
Saturday Closed

BBB ACCREDITED BUSINESS

StoreMags.com - Free Magazines Download In True PDF format

GOING DUTCH

CONTINUED FROM PAGE 67

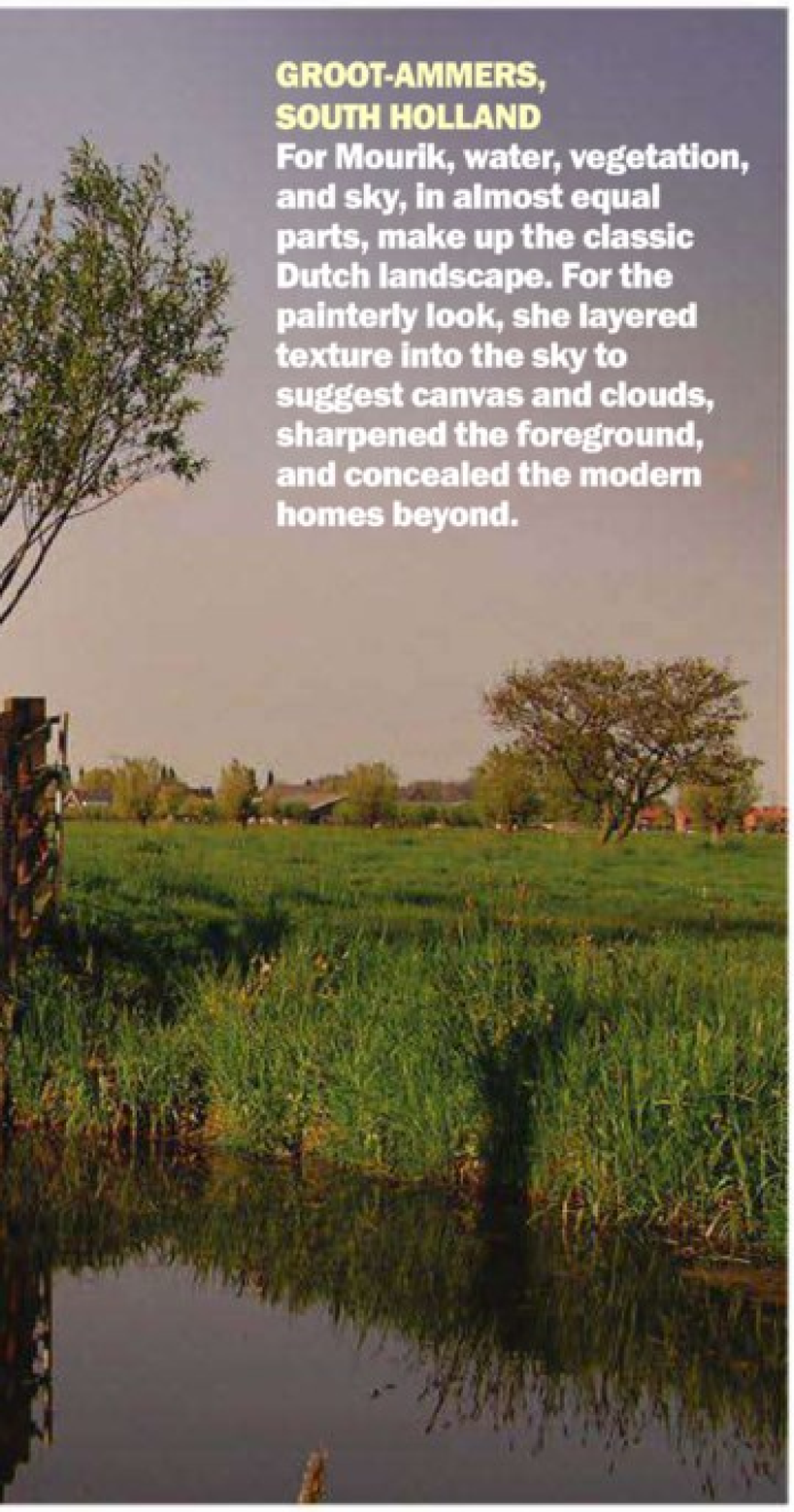


Describe your image-editing process.

My techniques have three main purposes: to make the image seem painted, with a texture that implies brush strokes or canvas; to give the image an antique patina with a stain-like effect; and finally to add visual texture to blown-out, overexposed highlights.

The process is largely based on gradient layers and textures that are combined in Adobe Photoshop over specific areas of the image. These areas are defined by masks, each in its own layer. The process goes something like this: First, using Photoshop, I copy the whole picture into a layer; all further

Release: StoreMags & FantaMag



GROOT-AMMERS, SOUTH HOLLAND
For Mourik, water, vegetation, and sky, in almost equal parts, make up the classic Dutch landscape. For the painterly look, she layered texture into the sky to suggest canvas and clouds, sharpened the foreground, and concealed the modern homes beyond.

layers are created from it. If, say, part of the picture is white and overexposed, I'll select that part only, convert the selection into its own layer, and add texture and tone until the blown-out highlights are fixed. I'll continue this as I clean up color, add contrast, sharpness, detail, and presence to all areas of the scene that need it.

Which Dutch destinations are best for photography?

There are many locations well suited to Dutch-style landscapes. For variety, I like the Noord-Brabant region, but readers who are drawn to seascapes should visit Zeeland, Ouddorp, and the West Frisian Islands.

Based in Alblasserdam, Netherlands, photographer M.J. Mourik, 45, also teaches photo and retouching workshops. See her work online at themysteriousdutchlight.nl or www.flickr.com/photos/42443389@N00.

ADORAMA
MORE THAN A CAMERA STORE
adorama.com
42 West 18th St.
New York City, 10011
800.223.2500

FREE EDUCATION
FOR PHOTOGRAPHERS

VIDEO TUTORIALS
HOW-TO ARTICLES
PRODUCT REVIEWS
WORKSHOPS @ADORAMA
BUYING GUIDES

SCAN THIS CODE TO ENTER OUR MONTHLY DRAWING
for your chance at a $200 gift certificate!

how did they do that?
digital photography 1 on 1
product reviews
behind the scenes
new weekly episodes
FIND US ON:
YouTube
iTunes
FEATURING HOST MARK WALLACE

WATCH. LEARN. CREATE.
VISIT US AT ADORAMATV.COM, ADORAMA.COM/ALC
OR THE iTUNES STORE.

ADORAMA tv
adoramatv.com | adorama.com/alc | adorama learning center
SNAP IT. SAVE IT. SHARE IT. SHOW IT.
VISIT OUR STORE
42 W 18 ST [5+6 AV] NYC
800-223-2500
ADORAMA.COM

SAME DAY SHIPPING on orders placed till 6:00pm on Mon-Thur, Friday on orders placed till 1:00pm for all in-stock items. FREE SHIPPING on thousands of items! Plus, Adorama protects you more than ever with our 30-DAY MONEY BACK guarantee! Shop with confidence and rest assured. For complete details, call 800.223.2500 or visit adorama.com.

BBB ACCREDITED BUSINESS

StoreAds.com

storeLAGS.com

LONG VIGIL

Jen Judge captures a fellow artist at work

THE PAINTER Frederico Vigil was commissioned in 2000 to paint a fresco on the walls and ceiling of the 45-foot high Torreón, or entrance tower, of the National Hispanic Cultural Center in Santa Fe, NM. This fresco spans 4,000 square feet and took him more than 9 years to complete.

I showed up to photograph him last December for *AARP The Magazine* not knowing what to expect. When Vigil arrived and unlocked the entrance to the Torreón, I was amazed by how overwhelmingly large it was: The fresco towered over me, pulling the eye in every direction.

The 15 feet above the floor weren't then completed, so I photographed him from a ladder with my lightstands at maximum height. I wanted to give a hint of scale, and have the fresco extend outside the frame.

After the shoot, Vigil took me up the scaffolding to see it from the top, and it swayed almost as much as the lightstands had.

—As told to Lori Fredrickson

JEN JUDGE

StoreMags.com

more performance to get the shot

You go to extremes to get just the right shot, and with the SandDisk® line of Extreme cards you'll get that shot every time. Trust the SanDisk Extreme® Pro™ CompactFlash card with blistering read/write speeds of up to 90MB/sec* and the SanDisk Extreme® Pro™ SDHC™ card with write speed up to 45 MB/sec* (300x). When speed and performance are everything, choose the brand pros trust most.

90 MB/second*
capacities up to 64 GB**

45 MB/second*
capacities up to 32 GB**

60 MB/second*
capacities up to 32 GB**

30 MB/second*
capacities up to 32 GB**

© Ellen Anon
SanDisk Extreme Team Member

SanDisk®

*Up to 90MB/sec read/write for Extreme Pro, up to 60MB/sec for Extreme, Extreme SDHC up to 30MB/sec and up to 45MB/sec (300X) read/write speeds for Extreme Pro SDHC. Speeds based on SanDisk internal testing performance may vary depending upon host device. ** 1 megabyte (MB) = 1 million bytes x=150 KB/sec. †1 gigabyte (GB) = 1 billion bytes. Some capacity not available for data storage. © 2011 SanDisk Corporation. All rights reserved. SanDisk, the SanDisk logo, CompactFlash and SanDisk Extreme are trademarks of SanDisk Corporation, registered in the U.S. and other countries. SanDisk Extreme Pro and Power Core are trademarks of SanDisk Corporation. SD and SDHC are trademarks of SD-3C-LLC.

BUY FROM A SanDisk AUTHORIZED PHOTO RESELLER

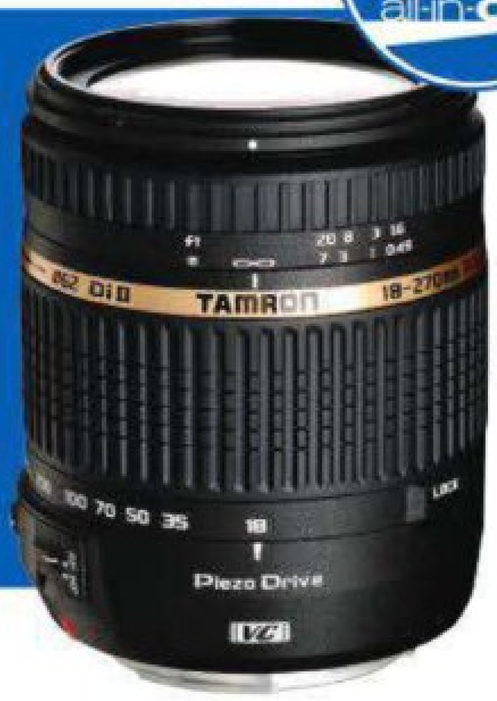
SIXTIETH ANNIVERSARY

One lens. Every moment.

Read the story behind these photos @ **www.tamron-usa.com/RichardMartin**

15X all-in-one

Astonishingly compact and lightweight, this 15X all-in-one zoom features Tamron VC (Vibration Compensation) to eliminate blur caused by camera shake, along with a fast, quiet PZD (Piezo Drive) autofocus mechanism. Reveal more of your camera's potential and capture the moment with outstanding clarity and sharpness with Tamron's all-in-one zoom.



NEW 18-270mm F/3.5–6.3 Di II VC PZD

(Model B008) Compatible mounts for Canon, Nikon and Sony* DSLRs. Includes flower-shaped lens hood.

* Sony digital SLR camera bodies rely on the camera's image stabilization function. For that reason, the VC (Vibration Compensation) image stabilization function is omitted from lenses manufactured with Sony DSLR mount.
* This lens is designed for use only with APS-C sensor digital SLR cameras.

TAMRON USA Inc.
www.tamron-usa.com Get mobile updates **Text TAMRON to 80802**

Tamron-Manufacturer of precise and sophisticated optical products for a broad range of industries

TAMRON
New eyes for industry

StoreMags.com - Free Magazines Download in True PDF format

Release: StoreMags & FantaMag